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ISSUE NUMBER FOUR

MATURE READERS

CANNIBAL MANIA!!

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TRAUMA

COFFIN JOE

INTERVIEWED!

JORGE GRAU'S
LET SLEEPING
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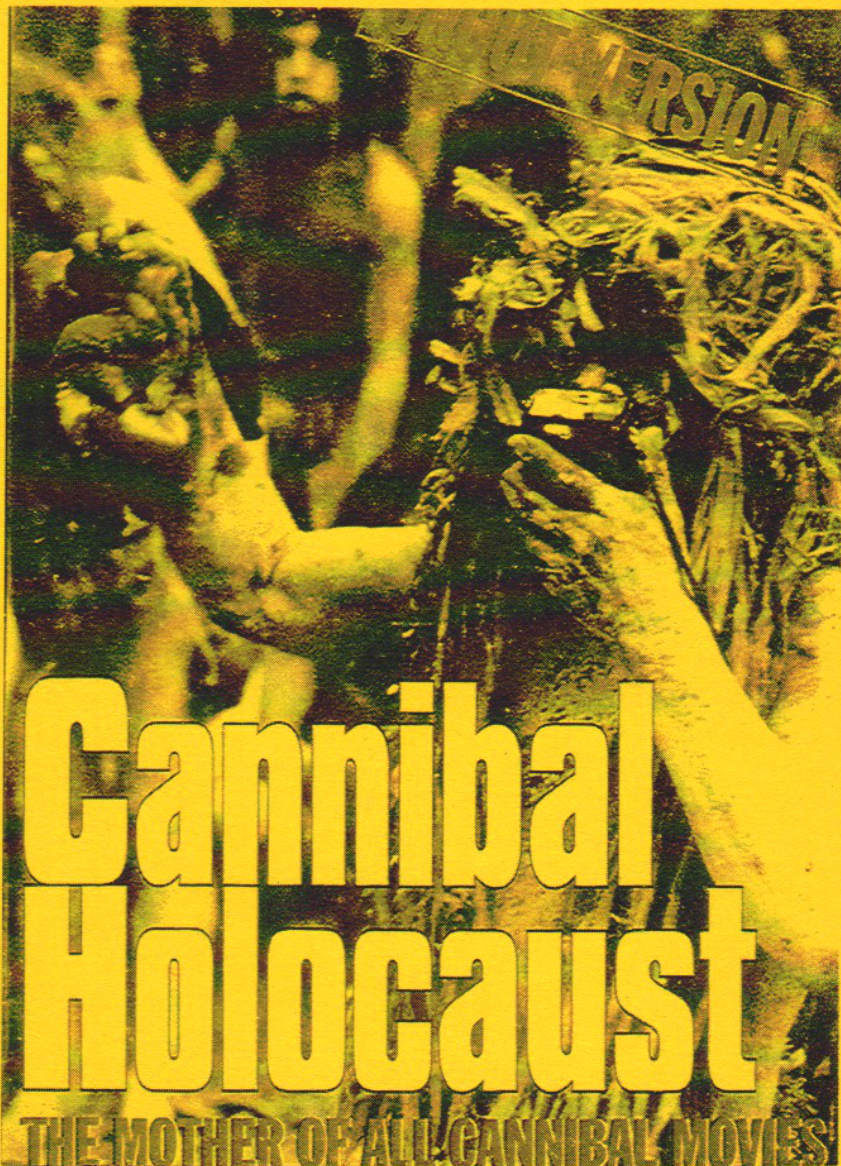
RUDY RAY MOORE
DISCUSSES HIS COMEDY CAREER

TEA WITH THE EMBALMER

THE FEAR

MOVIE REVIEWS

KUNG FU ZOMBIE, LUTHER THE GEEK, DARKNESS, NEUTRON VS. THE DEATH ROBOTS, BLACK CAESAR, HELL UP IN HARLEM, COFFY, NECROMANIA, HELLISH FLESH, SANTO VS. THE ZOMBIES, HOUSE ON BARE MOUNTAIN, BLOODY EXORCISM OF COFFIN JOE, LISA AND THE DEVIL, TRACES OF DEATH, CANNIBAL MAN, SHATTER DEAD, A VIRGIN AMONG THE LIVING DEAD, SS EXPERIMENT LOVE CAMP, THE BURNING MOON, SOME LIKE IT VIOLENT, AND MORE!! ASIAN CINEMA, MAGAZINE/MUSIC REVIEWS, AND MUCH MORE!!



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JOSE MOJICA MARINS, the Brazilian Master of Horror, left quite an impression on his American audiences! Response to Coffin Joe has been overwhelming; he has proven beyond a doubt, to be one of the most popular cult filmmakers to come along in ages! His tales of violent psycho-sexual horror are played out so excessively and in such a weird atmosphere that anything else will seem tame in comparison!

AT MIDNIGHT I'LL TAKE YOUR SOUL

1963, black & white

The first appearance of Coffin Joe (Jose Mojica Martins.) The evil hero is a gravedigger who haunts a small town in search of the woman who will give him the perfect son to continue his legacy of horror. A classic of South American horror, this is a gruesome piece of art and a masterpiece of gore and blood. Makes *Night of the Living Dead* look like *Driving Miss Daisy*! A movie that hasn't lost its power after 30 years and a must-see for all of Mojica's fans!

THIS NIGHT I WILL POSSESS YOUR CORPSE

1968, black & white with color inserts

In this sequel to the classic *At Midnight I Will Take Your Soul*, Ze do Caixao (Coffin Joe) continues his relentless search for the perfect woman to bear his perfect child. This film has some of the most intense horror scenes of Mojica's career. See him crushing people's heads in his horror chamber, torturing innocent women with dozens of snakes and tarantulas, and finally meeting their incarnated spirits. Mostly in black & white, except for an outstanding color sequence where Coffin Joe is dragged to Hell and forced to watch all kinds of atrocities and nastiness!

STRANGE WORLD OF COFFIN JOE

1968, black & white

Three episodes of blood, horror and despair! The first story shows a bizarre dollmaker whose creations look almost human. Almost? In the second story, Mojica shows us the pleasures and dangers of necrophilia. Then in the third episode - in order to prove his theory that love is dead - Coffin Joe appears disguised as a doctor. He captures and tortures a couple of non-believers in the most bizarre, cruel and nail-biting moments ever put on celluloid!

AWAKENINGS OF THE BEAST

1968, color

This movie is so grotesque - and so ahead of its time - that the Brazilian dictatorship banned it from video and theatres for 18 years! "The Beast" of the title is LSD. Mojica shows the suffering of a drug user who is tormented by visions of terror and pain. It's like *The Haunting* on acid! A psychedelic jigsaw of violence and incredible images!



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HALLUCINATIONS OF A DERANGED MIND

1970, black & white, color

Mojica puts together all the scenes that were censored by the military dictatorship in Brazil in one movie! *Hallucinations of a Deranged Mind* shows the curse of a young man haunted in his dreams by Coffin Joe. For the first time, Mojica's fans can see the banned scenes from over ten of his movies! It's a mix of color and black & white footage which proves the genius of this director and actor.

HELLISH FLESH

1970, color

George Medeiros (Mojica) is a scientist obsessed with his experiments to create an acid formula that can dissolve an entire human body. His scheming wife Rachel and her gigolo Oliver plan to get rid of George and spend all his money, using the acid formula for his demise. After George is hideously disfigured, he undergoes surgery (which is actual footage of an eye operation) and plots his revenge. See who gets the last laugh!

THE END OF MAN

1971, black & white

This is Mojica's "serious" movie. He plays Finis Hominis, a preacher with alleged supernatural powers. See Mojica waking up the dead, curing paraplegics and penetrating the psychedelic world of hippies! A very interesting study on the exploration of faith and mysticism.

THE BLOODY EXORCISM OF COFFIN JOE

1972, color

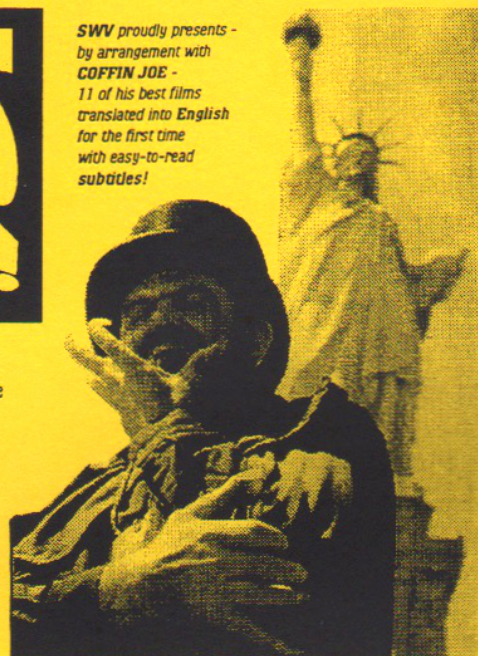
Mojica plays himself, the filmmaker and philosopher, who questions the possible existence of his own fictional creation - Coffin Joe! Sporting a bellbottom leisure suit, Mojica visits friends who are seemingly normal, until strange supernatural occurrences begin and members of the family become violently possessed by unseen forces. The creepy happenings lead to and culminate in a perverse, ritualistic ceremony featuring naked devil worshippers, torture, mutilation and cannibalism with none other than Coffin Joe presiding over the festivities!

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THE STRANGE HOSTEL OF NAKED PLEASURES

1975, color

Produced by Mojica and directed by his disciple Marcelo Motta, this horror movie shows Mojica as the owner of a haunted hostel where the guests can make their most abnormal dreams come true! The many bizarre scenes invoke the same ambience as his earlier banned film *Awakenings of the Beast*. There's plenty of violence!

PERVERSION

1978, color

Mojica plays a millionaire with unusual sexual habits. In one of his most "inspired" moments, he bites off a girl's nipple only to show it as a trophy to his friends. The original title *Estupro* (Rape) had to be changed due to censorship. It's a real sick one!

COFFIN JOE'S VISIONS OF TERROR

1963-86, black & white, color, COMPILATION

14 trailers from the archives of Brazil's splattermeister, including classics: *At Midnight I Will Take Your Soul*, *The Strange World of Coffin Joe*, *Awakenings of the Beast*, and *Hallucinations of a Deranged Mind*, plus a spectacular 20 minute installment from the movie *Trilogy of Terror* (1968), called *Macabre Nightmare*, about a guy who dreams about being buried alive. Guess what happens to him? A GREAT introduction to Mojica's work!

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SHOCKING IMAGES

Vol. One Issue Number Four

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PRINTED BY

Noalart Graphics

(508) 460-1902

Front and back cover:
assorted artwork from
CANNIBAL HOLOCAUST

ADVERTISERS:
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DISTRIBUTORS:
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SPECIAL THANKS:
Rudy Ray Moore, Ron Ford, Jose
Mojica Marins, Andrew Kenny,
Mike Vraney, David at Alpha Blue
Archives, Darrin at Dead Alive
Prod., Diablo, Lisa Petrucci, Grant
Martin, Mark at Network
Enterprises, Sweet Magic,
everyone who sent in zines,
movies, and music, those I forgot,
and most importantly, my readers!

SHOCKING IMAGES is
published 2-3 times a year by
Shocking Image Productions, c/o
Mark Jason Murray, P.O. Box
7853, Citrus Heights, CA. 95621,
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consult the publisher before hand.
Thanks for everyone's support!
Hope to see you all for issue five.
Be happy or not!! Spuds!

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MY MIND IS A BLUR

by Mark Jason Murray

What better a place to write my editorial for this issue than in a movie theater as I wait for day three of a local Hong Kong film festival to begin. Tonight's films being **HARD-BOILED** and **FIRST MISSION**. 14 films are being shown in 7 double features (**DRUNKEN MASTER 2**, **FONG SAI YUK**, **PROJECT A 1&2**, **ARMOUR OF GOD 1&2**, **DRAGON INN**, **A CHINESE GHOST STORY**, **PEKING OPERA BLUES**, **THE BRIDE WITH WHITE HAIR**, **TWIN DRAGONS**, and **ONCE UPON A TIME IN CHINA**) and at \$6.75 a night it can be a little pricey considering I can watch all of them at home for free without having the "guy who knows it all" sitting behind me. But who the hell in their right mind would pass up perhaps their only chance to see some of their all time favorite films in the theater? I do get a little frustrated at the crowd response (which was larger than I expected, consisting mostly of college students), usually laughing during dramatic scenes and there's always one idiot who must mimic the language. Maybe I just take things too personally since these films are so very important to me. But at least they are here, and I know that I'm leaving each night with a wonderful feeling of fandom. Needless to say, I have memorized, word for word, the preview for Quentin Tarantino's **PULP FICTION** as it is shown before every film.

Yeah, I know the issue is late. Hey, I am a very busy guy. I'll put this out bimonthly if you wanna pay \$50 a copy! I did manage to add more pages, but we'll have to wait and see about getting some color on the cover later. There is no letters section as I had hoped, since no one bothers to write anything longer or more intelligent than, "Cool zine, dude!" Come on! You can do better than that. Tell me what you like and don't like. What would you like to see in future issues.

My deepest appreciation goes out to the advertisers in this issue who are all highly recommended by myself. If anyone ever has a problem with a company within my pages, please let me know as I may be able to solve the problem or just not run their ads in the future.

Now is my chance to bitch! Several people called or wrote about films they had made or offering contributions. I was more than happy to hear from the film makers, quickly stating to send a copy of their film and some stills if possible for review. I was also nice and sent several interested contributors a sample copy of #3. I didn't hear anything from anyone! If you don't want to promote your film, fine! You and your buddies can sit

around and talk about how cool you are because you made a vampire flick in mom's back yard. And unless you are a godly genre writer, any would be contributor is gonna shell out some cash before they get a zine from me. It only takes a couple fuck heads to ruin things. I write the bulk of this myself anyway, and if I had to write a couple more pages, no problem! I do want to thank my continual contributors and great friends, Ron Ford and Andrew Kenny (in no specific order, guys!) for all their help and support.

I was asked if I was interested in receiving some financial backing by a friend of mine. Honestly, FUCK YEAH! I do this because I love it and I want people to read it. The more money that I have obviously means more circulation. But I would have to have complete



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control over all aspects of the zine. Anybody got a large wad burning a hole in their wallet?

Reprinted on this page is a form letter I received from the state of Texas after sending a copy of #2 to a prisoner. They do get the prize for my biggest compliment yet! They claim that my little publication is "detrimental to prisoner's rehabilitation" and would "encourage deviate criminal sexual behavior". Get real guys!! They obviously don't pay much attention as the page numbers they listed for clipping because of the photos don't even feature any! But negative publicity is the best publicity. And who am I to let this go to waste? It may be my claim to fame.

Now I want to bitch about distributors. I'm very thankful for the ones who have recently picked me up and look forward to more business (there's that word) with them in the future. One nameless distributor (Fine Print) was not interested in carrying my zine.

Although the informal form letter was probably used for toilet paper some time ago, their reasons for refusal fall along the lines of "unpopular" and "presentability". "Unpopular" basically reads as non-mainstream. I don't know where their regional distribution areas are, but all the stores in my area carry several film publications. And four out of five are usually genre titles like **Film Threat Video Guide**, **Filmfax**, **Psychotronic**, **Scarlet Street**, the ever boring **Fangoria**, etc.. So I don't buy that. "Presentability" translates into the fact that I don't have a full color cover, etc. and

won't attract the attention of the idiots who think small publications have no merit and only buy zines with Pearl Jam or some shit on the cover. I guess I am just not "P.C." enough. Oh well. Fuck 'em!

Well, I'm done complaining (right!), so it's time for some neat little stories about Jose Mojica Marins (Coffin Joe, idiot!). While recently in America, Nick Zedd ran across Marins sitting in front of a guitar shop signing autographs in New York. Not knowing he was in my issue or even on the cover, Marins tried to coerce Zedd into trading something for the issue. Since Zedd had already gotten his only copy autographed he obviously wanted to keep it. Marins did receive some copies while in Los Angeles when being interviewed by Ron Ford. He pointed continually at the cover, excited like a little kid. After stating to Mike Vraney that the cover was not in color, Marins whipped out some crayons and began to color it in. Another great story I heard was that when Marins arrived at the Chiller Theater convention, he immediately asked to be shown "the stars". This modest man is excited to meet the celebrities at the convention when everybody there was waiting to see him!!

I am looking for serious fans of Devo, Christian Death, Plasmatics, and The Cramps to trade tapes, videos, whatever. I know you guys are out there, so get in touch. I am also seeking fans of Halloween/horror novelty records to trade tapes or originals!!

Due to lack of space, my Michele Soavie piece will appear in the next issue. I will also be including a special photo section and hopefully feature his latest, **DELLAMORTE DELLA MORE** as well.

Well, my films for tonight are over. I was hoping that I would get lucky and witness an extended print of **HARD-BOILED** and lucky I was. Running approx. 2 hrs. 15 min., several scenes not included on the laser disc or domestic release were present. One specific scene being a profile shot of the bullet passing through Anthony Wong's head in the film's conclusion. Curiously the shot of Chan sticking a pick axe in a guy's chest was missing from **FIRST MISSION**, which played under its original title, **HEART OF DRAGON**.

I have gone on way too long here, so it's time to wrap this up. I hope that you enjoy this issue and will be here for #5. If you write, be sure and include an SASE. If you don't, well, don't be surprised if you don't get a response from me. Okay? Take care.

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REMARKS: Pages 19 and 28 contain graphic depiction of sadomasochism (bondage).

(Qualifies for clipping. Pages 19 & 28 [2 pages].)

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MOVIE REVIEWS

KUNG FU ZOMBIE

1982 D-Hwa I Hung. P-Pal Ming. 78 min.

Pang Fong (Billy Chang) helped bust Lo Dai while committing a bank robbery (shown sped up for a comedic effect similar to early silent films). Lo Dai wants revenge and sets a trap at the local cemetery for Pang, consisting of a few zombies and a coffin in an open grave loaded with spiked, which Lo inadvertently falls into.

While trying to reincarnate himself, Lo Dai awakens the corpse of Long, who carries an extreme animosity toward's Pang's family as his father was a cop who had arrested Long's father. Long is killed by Pang in a great three hour fight (about 5 minutes in the film). Lo Dai insists on being reincarnated in Long's strong body, who is resurrected once again. Only this time with supernatural powers.

Since Lo Dai only has one chance left to be reincarnated, Pang's father's body is used when he dies of heart failure. The ritual is fouled-up before being completed, thanks to his dim-witted friends, and Lo Dai is only half-way reincarnated. Nevertheless, he tries to kill Pang while Long (now a vampire) is busy looking for Pang and killing people. He even kicks the head off a man and drinks the blood that shoots like a geyser from the stump!

Lo Dai's soul is later returned to his corpse as Long and Pang are engaged in a brutal battle at the cemetery. Long's hands and feet become deadly weapons of fire but he is eventually defeated by impalement through the top of his head with a tree branch by Pang.

For many years I had been curious about this film, spawned mostly by the title. Basically, I got what I had expected; a slap-stick kung fu romp with some horror thrown in to create great fun. The fighting is good and relatively fast paced. Lo Dai's cowardly priest and his two idiot assistants may well be considered a Chinese version of the THREE STOOGES. If you enjoy kung fu films and don't mind plenty of goofy fun thrown in, KUNG FU ZOMBIE won't let you down.

BOULEVARD OF BROKEN DREAMS

Written and directed by some guy. Starring John Waters and some other people.

The credits don't matter. The purpose behind this review is to warn you not to make the same mistake I did. Save your money and your time and avoid this one with a vengeance!

Imagine the thrill when I walked into the video store and found a new tape called BOULEVARD OF BROKEN DREAMS starring John Waters! Something I'd never heard of before, but which looked to be a sleazy, tasteless comedy about tinsel town starring the master of bad taste himself. Waters' name is prominent on the box, obviously designed to sucker in unsuspecting dick heads like myself.

Once home, I eagerly popped the tape into the VCR to find I had rented a really boring movie about a famous screenwriter with cancer who quits writing and moves back to Australia to try to rekindle his relationship with his ex-wife and daughter. That's about all that happens, really. It doesn't even take place in Hollywood. Most of the movie is set in Australia, and it is pretentious with a capital "P".

Yeah, the movie does star John Water, but surprise! It's a completely different guy than the master behind PINK FLAMINGOS and SERIAL MOM. He's a good actor, but who cares? The movie stinks! (Review by Ron Ford)

LUTHER THE GEEK

1988 D-Carlton J. Albright. P-David Platt. S/P-Whitey Styles. 80 min. (Dead Alive Prod.)

As a young boy, Luther Watts was astonished by the

'geek' he saw at a traveling circus. Little did he know, it was his destiny. Released on parole after serving 20 years on multiple murder charges, Luther (Edward Terry) is up to his old tricks again. After being thrown out of a grocery store for eating raw eggs, he meets an elderly lady at the bus stop. Luther grows furious when she drops the egg he had offered her, taking a nice bite out of her neck with his homemade metal dentures, all the while clucking like an insane chicken.

He then hides in the back of Hilary's car and is taken to her farm where he entertains himself by biting the heads off chickens. Hilary is then attacked and tied to her bed.

Hilary's daughter, Beth (Stacy Haiduk), arrives with her boyfriend, Rob (Thomas Mills), and after the obligatory shower scene, both are beaten into unconsciousness and Rob's chest is skinned.

The local Sheriff (J. Joseph Clarke) arrives, trying to capture Luther, but loses a finger and a piece of his neck. The next day, Luther discovers Hilary asleep in the barn. He looms near, ready to kill, when Hilary starts clucking. Luther is confused and his mad clucking is cut short (thankfully) by a bullet delivered by Hilary. Just before he dies, Luther takes a taste of his own blood as Hilary continues clucking insanely.

The introduction to the film is excellent as the narrator tells of the 'circus freak' phenomena, leaving the viewer excited and curious as to what will follow. Unfortunately, the rest of the film doesn't quite reach the heights of the intro, but is entertaining. The idea that Luther believes he is a chicken and constantly clucks like one, is ludicrous, leaving me rolling on the floor with laughter. This fact greatly detracts from the films impact. There is a nice (if small) amount of gore as Luther rips holes in several necks.

The end leaves me with a funny feeling. Although highly preposterous, it manages to maintain some effectiveness, considering it involves Luther and Hilary clucking back and forth at each other.

The film is nicely shot and shows a lot of promise. I'd really like to see this team continue, as I am sure they are capable of delivering a really good film. One piece of advice though; stay away from farm animals in your next script!

NEUTRON VS. THE DEATH ROBOTS

aka Los Automatas de la Muerte. 1961 D-Federico Curiel. S/P-Alfredo Ruanova. Cast-Wolf Rubinskis, Julio Aleman, Armando Sylvester. English dubbed. 70 min.

A devious masked wrestler named Dr. Carronte and his midget sidekick, Nick (with a hilarious voice!), secure the brains of three scientists who have invented the neutron bomb. A device is created by Carronte to communicate with the brains, enabling him to compile the formula for the bomb. An army of zombies are created, who kill numerous people, collecting blood in efforts to keep the scientist's brains alive. The only man capable of constructing the bomb is Professor Thomas and the zombies are sent for him and the materials needed. Neutron is protecting Thomas but is set up by a zombie who captures him disguised as Neutron. Thomas' assistant, Nora, is also captured by the masked zombie, and in order to save Nora, Thomas agrees to build the bomb for Carronte.

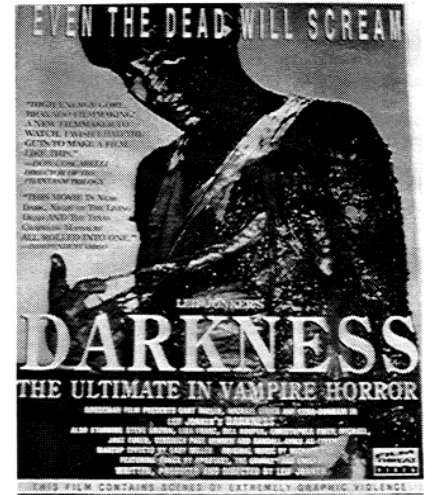
Planning to rule the world with his new bomb, Carronte places it in an unknown woman's luggage at the airport and if his demands are not met, he will detonate it. The bomb is found and Carronte is followed back to his lab. Thomas disarms the bomb while Neutron and Carronte are busy beating each other up. Nick arrives and flips a switch, causing the lab to collapse as Neutron narrowly escapes.

Curiously, there is no wrestling action (in the ring at least) or death robots for that matter. Though, as in every wrestling film I have seen, there is a 'song break' in the middle. The music by Ennio Cabiata reminds me of the Republic serials of the 40's and 50's.

One point I thought was a little silly was the fact that several characters seem more concerned with discovering Neutron's identity, than the fact they are in serious

danger.

Like all wrestling films, it's entirely tongue-in-cheek, and the inclusion of the zombies makes this more interesting than most. This is one of the best lucha libre (wrestling) films I have seen so far!



DARKNESS

1993. Written and directed by Leif Yonker. With Gary Miller, Michael Gisick, Randall Aviks, and Cena Donham. (Film Threat Video)

Here's a real success story. A film produced by young people in the Midwest, shot with super 8 film for a few thousand dollars, which has gotten a nation-wide release and is earning good reviews and a lot of press. It's the "El Mariachi" of gore films!

The story is simple. A real bad vampire named Liven (Randall Aviks) takes over a whole town, leaving a population of blood-hungry monsters. A guy named Tobe (Gary Miller) sees his whole family slaughtered and dedicates his life to destroying the vampires. Armed with a shotgun and a Coke bottle of holy water, he joins up with a few other do-gooders and goes on a bloody hunting expedition. In the end, most of the vampires are lured out into the sunlight and degenerate into bloody heaps: Liven escapes and the hunt continues....

The film has a very serious feel to it which is surprisingly effective. This is one of the few films of its kind that generates some genuinely disturbing atmosphere. Of course the focus is the gore, which is extreme, to say the least. While the effects are crude compared to their Hollywood counterparts, they serve the story quite adequately. The pacing is brisk, the dialogue and acting refreshingly realistic.

Actually, the first half-hour is the strongest part of the film. The opening scene, in which a frightened victim leads Liven into a convenience store where wholesale slaughter ensues, is ferocious and gripping. Somewhere along the way the picture loses its narrative focus and degenerates into one gory set piece after another. While they are all effective, in varying degrees, I could have used a stronger narrative thread. The other problem with the film is that nobody in this particular town seems to be over the age of eighteen! Obviously, the cast is filled out with writer/director Jonker's friends.

Still, this is a directorial debut to reckon with. Jonker's film races along with a ferocious intensity lacking in just about every other home-grown monster movie that I've ever seen. If this guy was given a real script, a budget, and a cast of actors who have graduated high school, he could well be the next George Romero. I hope we see more from him. (Review by Ron Ford)

LE METRO DE LA MORT

aka Rawmeat, Deathline. 1972 D-Gary Sherman. P-

Paul Maslansky. S/P-Ceri Jones. 86 min.

A young couple find a man lying on the steps in the subway station. Believing him to be deathly sick, they return with help only to discover him gone. Inspector Calhoun (Donald Pleasance, PHENOMENA (1984), and a multitude of others) gets curious about this situation and FINALLY discovers a deranged lunatic (with small chunks of flesh hanging off of his face) with a collection of dead bodies down in the catacombs of the subway.

This is an extremely slow moving (I had to watch it in two sittings) and tiresome film. Some have claimed this film contains cannibalism (probably just to sell a few bootleg tapes), which is untrue. The only redeemable qualities of this film is a very small role by Christopher Lee and the film's opening song which may have influenced Angelo Badalamenti's slow and grindingly beautiful track "The Pink Room" from David Lynch's TWIN PEAKS: FIRE WALK WITH ME (1992).

LA MANSION DE LA MUERTOS VIVIENTES

(The Mansion of the Living Dead). 1982 D-Jess Franco. Spanish language. 93 min.

A group of girls (including Franco's wife, Lina "Lick my coola!" Romay) go on a trip, spend as much time as possible naked, and lez-out with each other. A couple of them wonder over to an abandoned church and get raped by some undead monks. Meanwhile in the hotel, a girl is discovered who is being held as a sex slave for a guy who feeds her food sprinkled with rat poisoning.

This might sound pretty good, but it isn't. The girls are fat and unattractive and should have kept their clothes on! The monk rape scenes are boring and the worst scene of all is a close-up shot of the sex slave's mouth as she eats like a pig. That is disgusting!

This may have been a little better in English, but I am sure it wouldn't help it that much.

RATMAN

(aka Quella Villa in Fondo al Parco) 1987 D-Anthony Ascor (Giuliano Carmino). S/P-David Parker. 79 min.

A doctor creates a hybrid by mixing rat sperm with monkey eggs that is going around killing people. Supposedly, a real life freak was used. Though it is actually Nelson de la Rosa, the world's smallest man in a really stupid hairy costume with big rat teeth. Fulci regular, David Warbeck (THE BEYOND (1981), THE BLACK CAT (1981), etc.), is a writer who meets up with Janet Argen (Fulci's THE GATES OF HELL (1980)) who is looking for her sister, Marilyn (Eva Grimaldi). While out on a modeling photo shoot, Marilyn finds a dead body. Accompanied by her photographer, Mark, unknowingly end up at the Doctor's house and both are quickly killed by Ratman. Warbeck and Argen discover Marilyn's death and head back to New York with Ratman hiding in Argen's luggage. A freeze frame shot of the plane taking off while a woman screams is shown before the credits roll (oooh, really scary!).

This film pretty much lives up to it's title: stupid. What a waste of Warbeck, Argen, and Eva Grimaldi. No wonder Warbeck does not include this in his filmography.

LONG ISLAND CANNIBAL MASSACRE

1984. Written, produced, and directed by Nathan Schiff. With John Smihula, and Fred Borges. Avoid this shot-on-video mess like a plague of zombies.

The cop turns out to be the hired masked killer, who leads a psychotic double life. He has a flashback and everything, seeing his father off his mom. Sorry for giving away the "surprise" ending, but believe me, it's much more painless this way than actually sitting through this sub-turkey.

THE LONG ISLAND CANNIBAL MASSACRE sucks, bites, eats, and chews! (Review by Ron Ford)



It's gory, but the effects are so bad that you don't really give a shit. The acting is worse. But when compared to the script and direction, these thespians give Olivier a run for his money.

That which passes for a plot goes something like this: People are getting chopped up on Long Island beaches. The masked killers are hired guys who work for a psychotic fool who has to get fresh meat for his dad who has leprosy and for some unfathomable reason can eat

BLACK CAESAR

1973 D/P/S/P-Larry Cohen. 93 min. (Filmways Home Video)

Young Tommy Gibbs is beaten by a crooked cop, McKinney (Art Lund), and receives a broken leg before being thrown in jail. Several years later, Gibbs (Fred Williamson, now with a slight limp) gets a hold of a group of ledgers incriminating several city officials (including McKinney, who Gibbs can't wait to see dead), and begins his take over of Harlem.

Gibbs sets up Cardoza (Val Avery), the local mob boss, taking over his organization and territory. Gibbs' boys then head to California to crash a Cardoza family gathering with a hail of bullets. Gibbs now owns the south Bronx.

As quickly as Gibbs built his empire, it begins to crumble. His girlfriend, Helen (Gloria Hendry), falls in love with his best friend, Joe (Phillip Royce), after being sent to California for her safety. McKinney gets Helen to seduce Gibbs and take the ledgers. Other crooked officials start knocking off Gibbs' bodyguards and later stick a .38 slug in

Gibbs gut in the middle of a busy intersection.

Gibbs then decides he wants to expose the ledgers (which he thinks are still in his safe deposit box) and coincidentally meets McKinney, who has killed Gibbs' lawyer as well as Joe, who'd come to help him. McKinney forces Gibbs to shine his shoes (what he did as a young boy), but quickly gets bashed in the head. McKinney's face is made up with black shoe polish as Gibbs yells, "Before I kill you, I'm gonna make you a nigger first!!"

Gibbs gets the ledgers back and heads to the crumbled site of his childhood home. A group of kids beat him before stealing his watch. Gibbs is left mumbling like a frightened little boy.

This film delivers a good amount of action, though the blood looks like watered down tomato paste. The most interesting aspect of the film being Williamson's portrayal of Tommy Gibbs, a black man trying to live in the white world.

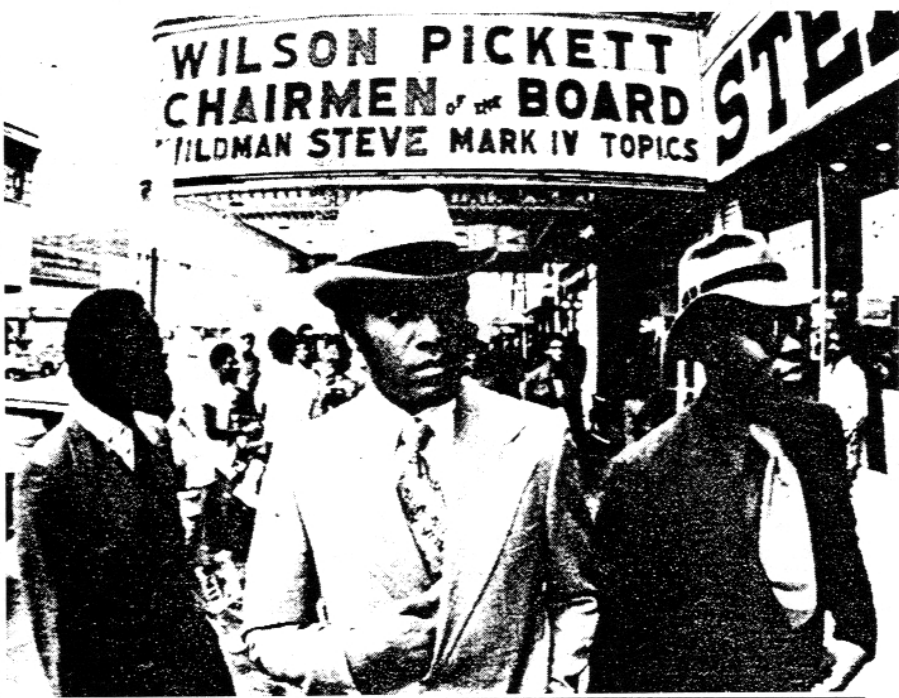
Gibbs buys an apartment (furniture, clothes, and all) right out from under his white lawyer's feet. Curiously, when the lawyer's wife shows up on Gibbs' couch, he is uninterested.

His mother coincidentally is the maid for this apartment. When Gibbs tells her she never has to work again, she just cries. She doesn't know anything else except how to work for her money. Gibbs father (Julius W. Harris) shows up after leaving him and his mother when he was very young. Gibbs sticks a gun in his father's face, stating

he wants him dead before ordering him to leave and never return.

Later, after his mother dies, Gibbs sees his father again, this time seeking companionship. But his father is unwilling (wouldn't you be after having a gun pushed in your face?).

McKinney and Gibbs fighting in the dead lawyer's office represents the struggle between both white and black



BLACK CAESAR. Notice black comedian Wildman Steve on marquee.

nothing but human flesh.

Dumbass cop stumbles onto a body on the beach and becomes obsessed with solving this particular crime. Nobody believes him or cares, even though he is a cop. Don't know why. Anyway, he ends up quitting the force to pursue the case on his own. It's personal.

cultures. Promiscuously lurking in the background is an American flag, making a powerful statement on American culture. A false image of peace and equality juxtaposed beside a scene of racial struggle. Cohen claims he filmed this picture just for this scene.

The fact that Gibbs gets shot and is still able to fight and run around after at least 12 hours with an open wound is preposterous.

The final scene is marvelous and my favorite. Gibbs returns to the crumbled remains of his childhood home, only to be faced with a metaphor for his own crumbled life. With his salvation in hand (the ledgers), he cowers from the melee brought on by a group of young kids. This is obviously a taste of his own childhood medicine. The boys are unimpressed as Gibbs bellows, "Do you know who I am? I am Tommy Gibbs!!" They respond by taking his watch before leaving.

Cohen states that this project was originally written as a vehicle for Sammy Davis Jr.. After much procrastination from the other party, AIP offered to do the film, and Cohen jumped at the chance.

Williamson claims the film's idea is his and that Cohen wrote it for him. Regardless, the film was a hit making over \$2,000,000 in the US and immediately spawning a sequel, **HELL UP IN HARLEM** (1973).

Shot in New York city with a 10 day shooting schedule, the film features an excellent soundtrack featuring James Brown. One song is sampled by ICE-T on "You being yourself" off the **ICEBERG** release. The rhythm beats away as Williamson and his boys walk around town. Directly above their head being a theater marquee featuring **THE GODFATHER**. In a small way, Gibbs is the Godfather of the Bronx.

D'urville Martin (who appears in several black action films as well as directing and acting in the cult classic, **DOLEMITE** (1974), see Rudy Ray Moore interview pt.1 featured last issue) plays Reverend Rufus, a crooked

She's the
"GODMOTHER"
of them all!

-- They call her

'Coffy'

...and she'll
Cream you!



COFFY

PAM GRIER

BOOKER BRADSHAW

ROBERT DOQUI · WILLIAM ELLIOTT

ALLAN ARBUS as Vitroni · and SID HAIG as Omar

Music by Robert A. Paolantonio · Written and Directed by Jack Hill · COLOR by Movielab · COFFY Sound Track Album available on Polydor Records

priest who's church fronts for his prostitution operation.

HELL UP IN HARLEM

1973. D/P/S/P-Larry Cohen. 94 min. (Filmways Home Video)

The film begins with Helen (Gloria Hendry) warning the D.A., DiAngelo (Gerald Gordon), that Tommy Gibbs (Fred Williamson) is about to be killed. DiAngelo doesn't care since he's in on it and tries to rape Helen in his car. We are then shown about 10 minutes of footage from the close of **BLACK CAESAR**, when Gibbs is shot in the street, etc.. The story is slightly changed when Gibbs tells his father (Julius W. Harris) to meet him at his childhood home. The ledgers are hid and some of Gibbs' boys come and take him to the hospital (finally!).

Gibbs' father gets roughed up by DiAngelo, but ends up blowing away a couple of his men. The father and son decide to work together and Helen's kids are taken as punishment for setting up Tommy.

Later, Dad pays to have Helen killed. Tommy gets pissed and decides to move to California with his girlfriend, Jennifer (Margaret Avery), leaving the business to his father. Jennifer was a nun that worked with Rev. Rufus (D'urville Martin), who has become faithful in his practices. Ironically, Gibbs and Jennifer are shown having sex with the bible beside the bed!

One of Gibbs' old bodyguards, Zach (Tony King), wants to take over the area so he sends men to California to (unsuccessfully) kill Tommy as well as killing his father in a fist fight. Gibbs is on the warpath now and returns to NY with a guitar case full of guns and begins blowing away anyone associated with Zach and DiAngelo as well as sending a ledger to the senator.

Zach flees to the airport and catches a plane to L.A.. Gibbs is too late, so he runs across the street and takes a different airline. While Zach waits for his luggage, Gibbs shows up and puts a bullet in his head.

DiAngelo kidnaps Gibbs' son and demands his life in exchange for his son. Rufus comes with Gibbs but gets killed. DiAngelo shows what a fuckhead he is by being out of bullets. Gibbs grabs his tie, telling him he's the "first white ever hung by a nigger!" Gibbs gets his son back and vows they will start their life over.

Not as good as **BLACK CAESAR** but entertaining none the less. AIP wanted a sequel and in order to use Williamson the film had to be shot immediately. One week later with no script, the shooting began. Cohen claims it was pretty much made up as they went along. Basically what we have is a group of miscellaneous sub-plots thrown in as filler between the action sequences. Speaking of which are poorly executed. Gibbs and the boys head to Florida to rough up some judges. The late gun shot reactions make this scene hilarious. I especially enjoyed the woman that knocks Gibbs flat on his ass with a kick to the chest. Of course, she only has about 2 seconds left in her life after that.

Gibbs' men spend a lot of time in NY blowing away drug pushers. When they intercept a group of Japanese smugglers, they (surprise stereotype) know karate, but are no match for the black brothas as Asian carcass' litters the street.

Although unbelievable, the idea that Gibbs chases Zach across the country is a great display of his burning desire for revenge. Nothing will get in his way as he makes those who've hurt him pay!

COFFY

1973 D/S/P-Jack Hill. 90 min. (Filmways Home Video)

Coffy (Pam Grier) is out to kill the local drug pushers after her 11 year old sister is thrown in the hospital for her newly discovered drug addiction. Acting as a girl who will do anything for a fix, she meet a local supplier.

His sex drive is quickly cut short with a shotgun blast to the face! (Great scene!)

Coffy is dating a local politician, Brunswick (Booker Bradshaw), who is running for congress. Brunswick is your typical man. He tells Coffy he loves her when he comes. Coffy's good friend, Officer Carter (William Elliott) gets his ass wupped after refusing to accept a pay off from drug kingpin, Vitroni (Allan Arbus), and receives sever brain damage.

Now mad as hell, Coffy acts like a prostitute from Jamaica (with a terrible accent) and gets in with King George (Robert Doqui). She replaces his stash of cocaine with sugar and is sent to entertain Vitroni. Her attempt to kill him fails and she tells him King George sent her.



Pam Grier as Coffy.



Samuel Z. Arkoff presents **FRED WILLIAMSON** in **"HELL UP IN HARI FM"** A Larco Production

SHOCKING IMAGES

Omar (bald and stupid Sid Haig) and his men pick up King George, put a noose around his neck, and drag his body all over town behind his own car. This is another excellent scene as the King's body smashes into curbs, walls, etc. before Omar crashes the car. They walk away laughing!!

It's discovered that Brunswick is in business with Vitroni and in order to save himself, orders Coffy killed. She is shot up (with the sugar) and Omar tries to get some sloppy seconds before finishing the job. What he does get is a sharpened hair pin stuck in his head as Coffy escapes.

With a stolen car, Coffy drives full speed into the front of Vitroni's house, smashing one guy (yet another great scene!), before blasting everyone around, including a whimpering Vitroni.

Brunswick is surprised by a shotgun wielding Coffy at his beach house. As he tries to sweet talk his way out of the situation, a blonde (white girl!) comes out of the bedroom. Coffy is unimpressed and unloads a shell into his crotch (from about 5 feet away!) before leaving. I love it!

What a great film! I love it when women play vengeful, ass kicking characters. Grier starts out somewhat disturbed by what she has done, but fueled by the fires of vengeance has no problem getting rid of scum throughout the rest of the film.

She instigates a cat fight with King George's woman, who isn't to happy when she grabs Coffy's hair and gets a handful of razor blades. There's also a good amount of nudity, courtesy of Grier as well.

Shot in 18 days for AIP, a sequel was planned which became **FOXY BROWN** (1974). Grier also appears in **FRIDAY FOSTER** (1975), **SHEBA, BABY** (1975 with D'urville Martin), and others.

This video (as well as other releases on Filmways) is recorded in EP (SLP) speed and had a clear picture. Minor tracking problems occurred on a couple occasions, though the other releases I received were fine.

NECROMANIA

1971 D, S/P-Ed Wood Jr.. Cast: Rene Bond, Ric Lutze, Maria Arnold. 43 minutes. (Something Weird Video)
Long lost and believed never to be found, Mike Vraney uncovers Wood's last film at a garage sale in southern California!

After arriving at a 'sex school', Shirley is frustrated at Danny's continual impotence. Upset, she leaves and meets Barb in the hallway for a quick lez session before going back to Barb's room. Danny goes looking for Shirley but ends up in Tanya's bedroom. Tanya, who is the head of the household, tells him that he's in training. This guy is basically an idiot who talks like Andy Brennen (Harry Goetz) on **TWIN PEAKS**. A gong sounds and the couple are taken to the 'Red Room' which is adorned with a coffin (on loan from Criswell) and other interesting things. Ultimately, it is decided that Danny needs personal training from the Madam and is forced into a coffin for his final sex lesson. "The End" is written on the forehead of a skull that Tanya had rubbed on her chest while reciting some sort of invocation at the beginning of the film (best scene!). Curiously, someone is seen looking through holes in the wall during a couple scenes early on in the film. My only guess is that Tanya is hanging around enjoying the festivities.

The film features very strange musical choices. Everything from a Ventures style surf tune, to something you'd hear in a Ray Dennis Steckler film, to even something you may hear at the grocery store. These people couldn't act if their lives depended on it and have trouble delivering Wood's trademark 'non-dialogue'. There's plenty of nudity and kissing around the genitalia, but no contact with it.

Reportedly, the film runs nearly an hour and included a few minutes of hardcore footage which are missing here, as well as the opening credits, if they were ever actually made.

Since this is a Frank Henenlotter Sexy Shocker Special Edition, he introduces the film as well as talks with Rudolph Grey in an impromptu interview discussing the film. An edited version of **LOVE FEAST** (1969, see



last issue) is also included to bring the video to a 90 minute running time. A definite must for serious Wood fans.

HELLISH FLESH

(Inferno Carnal) 1976. D, P- Jose Mojica Marins. S/P- Rubens Lucchetti. Portuguese with subtitles. 69 minutes. (Something Weird Video)

Marins plays Dr. George, who is obsessed with his work on an acid capable of dissolving an entire body. His wife, Rachel (Lueli Figueiro) is having an affair with Oliver (Osvaldo De Souza) who is quickly growing upset considering that he wants her all to himself. Since George's will is already made out leaving everything to Rachel, the couple devise a plan. She throws acid onto George's face while Oliver sets fire to the house. George survives, though his face is badly scarred.

Believing George is dead, Rachel and Oliver aren't as happy as they thought they would be. Oliver is spending all the money on whores and is inadvertently caught with one. Upset, Rachel runs into the street only to be hit by a car. Later, she is astounded to learn that George is alive and paying her doctor bills. She returns to him begging for forgiveness, but George insists she leave. To prove her sincerity and as an act of guilt, she douses her face with acid. After a short hospital stay, she returns again and is devastated to discover that George was only wearing a mask and wasn't burnt at all. He also has a new girlfriend, Virginia (the beautiful Helena Ramos). George laughs at her, citing this as the workings of 'divine justice'.

There are a number of great scenes included here. Most notable being Marins' real life eye operation after sustaining injuries from broken glass during a car accident. The opening sequence shows the silhouette of Rachel throwing acid on George's face. He screams in pain as flames rise up to reveal the title. Marins uses an excellent cross-cut technique. A scarred George, tormented by the memories of his suffering (his screams continually ring out in his mind) are continually cross-cut with shots of Rachel and Oliver having fun. The shadow of George's clutching hands are seen on a chair that Rachel probably enjoyed sitting in. There is a moderate amount of (upper body) nudity shown as well.

Unfortunately, the film plods along at a very slow pace. Marins should have made this into a 15-20 minute short instead of panning it out with irrelevant footage. I love the story line and the film is definitely worth seeing for the operation footage alone.

Also included is a 10 minute stripper short which was pretty strange, funny, and most importantly, entertaining.

SANTO VS. THE ZOMBIES

(aka Santo Contra los Zombies, Invasion of the Zombies) 1961 D-Benito Alazraki, P-Alberto Lopez. Cast: Armando Silvestre, Lorena Velazquez, Jaime Fernandez, and Dagoberto Rodriguez. 77 min. (Something Weird Video)

Professor Rutherford has disappeared after studying zombies in Haiti. His brother, Herbert, and daughter, Gloria, notify the police and begin looking for him. Santo (called The Saint for reasons unknown) is enlisted in the search as well.

Meanwhile, zombies (not the crusty faced Lucio Fulci kind, but hypnotized men) rob a jewelry store and try to kidnap a bunch of kids. The zombies are controlled by a hooded madman who is able to see whatever goes on via a special monitor. The zombies capture Gloria and she is shown her zombieified father (who looks like Grandpa Munster in a Keebler elf outfit). Santo comes, beats up lots of zombies, fights the masked madman (I am not going to tell you who it is, HA!) throws a zombie onto a control panel that inadvertently destroys all the zombies (Gloria's father included), and saves Gloria.

This is loaded with lots of wrestling, a "song break", and zombies galore. Johnny Legend cites this as the best of the genre. It's really good, but not that good.

The video is also packed with extra goodies. Mr. Legend and the Aztec Mummy introduce a slew of great trailers and tell about other cool releases in the Untamed Video line.



HOUSE ON BARE MOUNTAIN

1962 D-R.L. Frost. 61 min. (Something Weird Video)

Bob Cresse plays Granny Good (a dead-on impersonation of Jonathan Winters' Maude Frickert) who runs a school for good girls. The girl's morning exercises include topless jumping jacks, jump rope, sun bathing, beach ball, running, and a drawing class where Granny models fully clothed as the students sit topless around her.

Granny isn't as good as it seems, considering she has a still operating in the basement, watched over by a 7 foot tall werewolf. There's an undercover investigation going on and Granny is eventually busted. There is also a cute little surprise twist ending.

The film is billed as a nude flick with monsters, which is terribly incorrect. The only monsters here are people dressed up at a costume ball as Dracula and Frankenstein. A large number of the girls look great (unlike a lot of nudies). Narration is provided throughout, which had me rolling with laughter. I greatly enjoyed this picture, which has become one of my all time favorites in the genre.

The print transfer is beautiful and virtually flawless. The trailer is also included on the end of the tape. As Granny Good says, "This picture's just full of class....or something!"

BLOODY EXORCISM OF COFFIN JOE

(aka Exorcismo Negro (Black Exorcism)) 1974. D-Jose Mojica Marins. S/P-Adriano Stuart and Jose Mojica Marins. Portuguese with subtitles, 76 min. (Something

Weird Video)

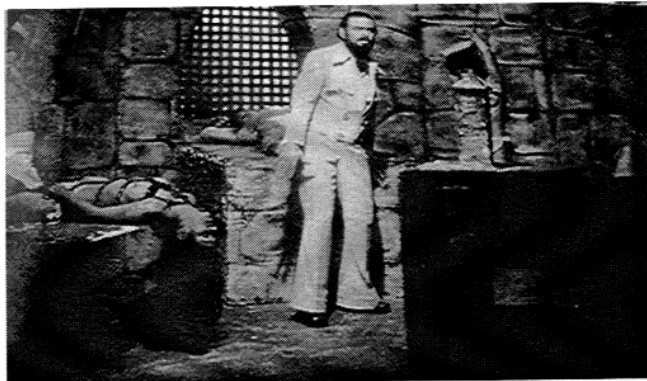
Film maker Jose Mojica Marins (playing himself) breaks from his current film production to take a vacation at his friend Alvaro's (Walter Stuart) house. Upon his arrival, strange things begin to happen; lights flicker, wind blows, books fly off shelves, and people even become possessed.

Alvaro's daughter, Vilma (Ariane Arantes), is engaged to Carlos (Marcelo Picchi). It turns out that Alvaro's wife, Lucia (Georgia Gomide), made a deal with a local witch, Malvina (Wanda Kosmos), to have a child for her since Lucia was infertile at the time. Part of the arrangement was that Malvina would choose Vilma's husband. That time has come and Malvina wants her to marry Eugenio (Adriano Stuart), the son of Satan. Lucia begs for Vilma's release but it is no use.

One night Marins finds Vilma standing naked in the hallway and is knocked out. He awakens in a strange ritual chamber and witnesses a wedding ceremony between Vilma and Eugenio led by Ze do Caixao (Coffin Joe) himself. Marins prepares to leave but stops to save little Betinha (Merisol Marins) from being sacrificed.

extremely angry and hell-bent. Several shots of naked people chained to walls, fingers chopped off and eaten, hands cut off with an axe, tongues pulled out, etc. are featured as Ze laughs while mutilated bodies are thrown into a pile. The final scene is terribly haunting, and perhaps one of the single best scenes ever shot in a Marins film. The camera pans from Marins' back as he walks in the distance, looms up one side of the house revealing the shadow of Ze and centers in extreme close-up on Betinha's retina as the image of Ze is shown laughing. All of this is accomplished in one utterly beautiful and terrifying shot!

The same bizarre stripper loop that appears at the end of HELLISH FLESH is also featured here.



Jose Mojica Marins in THE BLOODY EXORCISM OF COFFIN JOE.



With a makeshift crucifix, Marins fights Ze, but is knocked to the ground as the image of Ze is seen leaving his body.

Marins awakens in his room and stabs a knife through his curtains which ironically leads to the death of Malvina and Eugenio. A painting of Ze is shown burning in the background.

Alvaro and his family are celebrating Christmas eve as Marins secretly leaves. Ze's shadow is shown as Betinha stands watching Marins leave, the image of Ze appearing in her eyes.

Released immediately after THE EXORCIST in hopes of cashing in on its popularity, the film features several inconsistencies that otherwise would not have appeared if Marins was ultimately in charge of the production himself. Namely, Ze appearing as the embodiment of Satan and Marins being a firm Christian believer.

Marins may be making a statement as he continually proclaims Ze as fiction, a creation of his mind. Marins wants to be accepted and acknowledged as himself, the creator, not Ze, his creation.

The beginning of the film moves along moderately, but packs a large amount of impact during the last third of the film's running time. Particularly in the scenes taking place in the ritual chamber, show casing brutal scenes similar to those seen in AWAKENINGS OF THE BEAST (1968), HALLUCINATIONS IN A DERANGED MIND (1977), and THE STRANGE WORLD OF COFFIN JOE (1968, see last issue for info on all three). Ze is utterly maniacal and appears

LISA AND THE DEVIL

1972. D-Mario Bava. S/P-Mario Bava and Alfred Leone. LBX. 92 min. (Redemption, see Sweet Magic ad)

The films of Mario Bava, it seems to me, have always tried to communicate in the language of dreams. BLACK SUNDAY (see last issue) is indeed a vivid nightmare, structured in the form of a garish Gothic horror tale. As his career progressed, Bava's films crept more and more into that world of dream logic. Standard linear story structure became less and less important. Genres seemed to bend and cross to suit the needs of the dream world his characters had become trapped in. LISA AND THE DEVIL is one of Bava's last films, and pays less attention to linear structure than most. It ranks with BLACK SUNDAY, KILL, BABY, KILL, and SHOCK (aka Beyond the Door 2) as one of the purest and best of Bava films.

Producer and co-scripter Alfred Leone has said that when LISA AND THE DEVIL premiered at Cannes it was the talk of the festival. But when it was released in the US, the distributors shot some new scenes (supervised by Leone, something Bava never forgave him for) involving vomiting and devil-worship, trying to pass this off as a possession picture, like the then current THE EXORCIST. It was an abomination to Bava's earnest film, although in the original cut (being the one reviewed here) the devil still does figure prominently, but in a different way. Lisa is not possessed- she is damned!

The complicated plot combines Edgar Allen Poe style decadent families and houses with whodunit mystery elements and some

pretty darn gory giallo-style murders. The first thing that Lisa (an unlikely Elke Sommer) sees upon arriving in Italy is a fresco depicting the devil carrying away a girl. The devil looks like Telly Savalas. Later, she sees him again picking up a dummy he has had made. The dummy resembles a man who accosts Lisa, calling her "Elena". She accidentally kills the man when she tries to fend him off. From here on, she is damned. All of a sudden, the streets are deserted, and she is wandering in a disconnected world of dream-logic where things connect together in strange ways and everything



is a riddle.

She thumbs a ride with a rich couple, whose car breaks down in front of a decaying mansion lorded over by the Prince Charming-like Maximilian (Alessio Orani), his blind mother (Alida Valli), and a lollipop-sucking butler played by Telly Savalas! The moment they go inside, we know that all of these people are damned.

For the mother and son, the house is a shrine of death. Dummies stand in for Elena, the murdered wife of Maximilian, and Carlos, the step father who tried to run off with Elena, in a mock-funeral. Maximilian also keeps her skeleton in a bed, ready for the honeymoon. It seems that Lisa is the spitting image of Elena, and Maximilian tries to recapture the past through her. It's impossible, of course, and people start to die in violent ways. One is run over repeatedly by a car in a shockingly brutal scene. Another character is bludgeoned, and his blood flows into the camera lens, filling the screen red. Maximilian is the murderer, of course, but he seems to be guided unconsciously by the butler, who is of course, standing in for the devil.

There's another whole level of darkness going on beneath the garish psycho-drama of the traditional plot. After all has been explained and everyone has died Lisa has escaped, the true point of the picture becomes clear. Lisa discovers in her last moment that she was actually the murdered Elena. She has refused to accept the fact of her own murder and damnation. The devil reclaims her in a truly frightening conclusion aboard an impossibly long dream world jet liner.

This film is extremely complex visually, and the non-linear dream world story it tells is strikingly original and assured. If Bava had worked in the Italian mainstream cinema instead of in genre pictures, I feel sure that he would have been recognized as one of the world's leading film makers. His use of colors is dazzling. The skill with which he draws the viewer's attention and leads him/her effortlessly into bizarre directions is masterful. While LISA AND THE DEVIL may be hard-going for the typical genre fan, used to more traditional, linear story telling, my advice is to be patient and stick with it. This is an art film which, like the cinema of Val Lewton, continues to reveal new levels with repeated viewings. LISA AND THE DEVIL will remain one of the purest examples of what the cinema of the late Mario Bava was all about.

(Review by Ron Ford)

BEST OF THE NY UNDERGROUND FILM AND VIDEO FESTIVAL YEAR ONE

1994. 90 min. (Film Threat)

Some of you may be expecting a video full of the new wave of Kern or Zedd wannabes. This compilation of 9 short films ranging from black comedy, surreal, documentary, and animation are in no way related to the aforementioned and could easily stand on their own as film makers.

There are several standout shorts. MY ADVENTURES IN THE TIME SPIRAL is a great little animated short similar to something you'd see on MTV's LIQUID TELEVISION. SPRING BREAK follows an idiot's twisted trek for revenge. My favorite being DETRITUS by Peter Sarkisian. Shot in black and white, this may well be considered a heroine

addicts version of ERASERHEAD.
I hope this series continues.

TRACES OF DEATH 1 & 2

1993/1994. 80 minutes each. (Dead Alive Prod.)

I always steer clear of these mondo "real death shockumentaries", mainly because they are boring as hell and most of the footage is obviously faked. This is the way these should be, easily topping any other series of it's kind.

I was sent copies of both and I had a buddy over to watch them with me. I don't think we have ever giggled more in three hours!! Of course, these are loaded with great car accidents, stunts gone wrong, etc. but are a lot better than what you would see on other videos. Plenty of shots will have you yelling "FUCK!!" and "SHIT!!" on a regular basis. All the footage looks extremely authentic.

Some of the standout scenes include a man eaten by tigers, a native being ritualistically castrated (I had trouble taking a piss after that one, absolutely grisly!), riot footage, Bud Dwyer's live TV suicide (from both camera angles), a male to female as well as female to male sex change, one man having his arm torn off, etc.. I have seen a lot worse, but this is definitely as far as anyone will be able to go with a video like this legally and still get any amount of distribution. Fans of these videos will not be disappointed. #2 has a great death metal soundtrack. There is nothing like the feeling you get while watching autopsy footage accompanied by Grave's "Extremely rotten flesh". Aahhhhhhh!

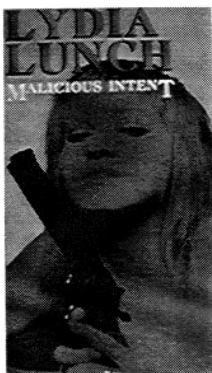
LYDIA LUNCH MALICIOUS INTENT

1994. 90 min. (Film Threat)

Lydia Lunch is a multimedia artist who's career, spanning nearly 20 years, has encompassed music, spoken word, comics, film (see FINGERED! feature in #2), and art.

Not as apocalyptic as her 1988 offering, THE GUN IS LOADED, MALICIOUS INTENT centers on Lunch's bizarre story telling techniques filled with anecdotes and stabbing social criticism. To put it lightly, no one can bitch like Lydia. It is a natural given gift she was born with. An overwhelming desire to tell it like it is, to release her pessimistic viewpoints on all levels of life. She is in a class of her own, releasing uninhibited viciousness with a touch of seduction.

A recommended look into the wild mind of Lydia Lunch.



CANNIBAL MAN

1972. D, S/P-Eloy De La Iglesia.

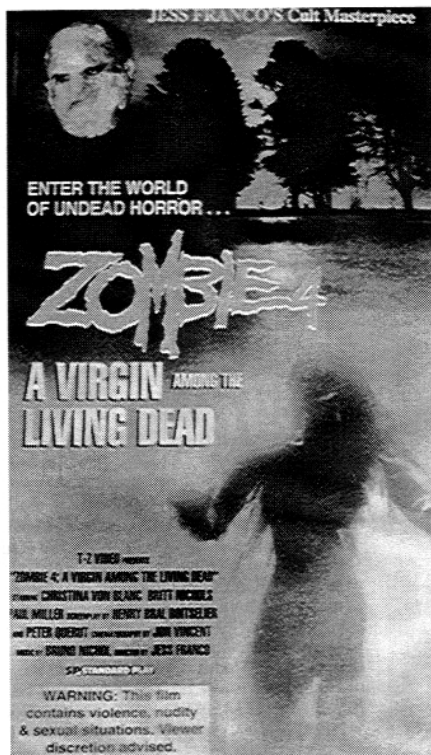
P-Joe Truchado. 92 min. L B X. (Redemption, see Sweet Magic ad)

This film is a very slow moving study in psychosis. Marcos (Vincent Parra), who works at a local slaughterhouse (including footage) that supplies a soup company with it's meat, accidentally kills a taxi driver. His fiancée, Paula (Emma Cohen), insists that she'll go to the police if Marcos doesn't. Marcos strangles her (the sound of a ticking



clock signaling her last seconds of life) and puts her corpse in the bedroom. The toll finally reaches six corpses before Marcos turns himself in.

Along the way he meets one of his neighbors, and it seems that they are becoming attracted to each other. This may not sound so normal when I tell you his neighbor is a guy. They share a highly homoerotic



swim together and it is he who convinces Marcos to turn himself in.

You may be wondering why this is not included in this issues cannibal film feature. Well, it's simple. There are no cannibals, and about as close as we get are corpses ground up for use in soups. A tiresome piece, I found it very hard to hold back my yawns. But one bomb from Redemption is easily excusable, as virtually everything else they have released is a sure fire winner.

ZOMBIE 4: A VIRGIN AMONG THE LIVING DEAD

(aka Princesse De L'Erotisme, Una Vergine Tra I Morti Viventi) 1971. D-Jess Franco. Cast: Christina Von Blanc, Britt Nichols, Howard Vernon, Ann Libert, and Rose Kiekens. 90 min. (Eddie Enter.)

I was excited and surprised to discover this at a local yuppie mall as a sell-through release. I should never have even considered buying this as I knew it was too good to be true and had a bad feeling while I shelled out my \$10.

Christine goes to visit her family in a strange castle for the reading of her father's will. It turns out that her family is all dead (acting very strange) and they killed her father. After this I am lost. The ending must be one of the most confusing in film history as Christina is shown waking up from a dream about 15 times in 5 minutes!! What the fuck is going on here?!!

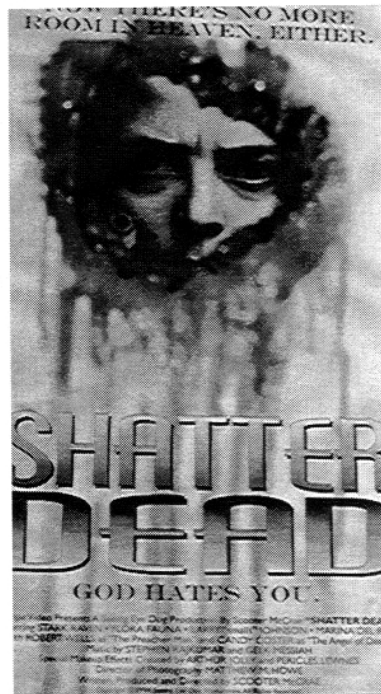
The box claims "Violence, Nudity, and Sexual Situations". Perhaps they slipped the wrong video in the box as my three favorite factors of film viewing were nowhere to be found. Not only that, but the stills on the box are not in the movie.

My problems with this do not end there, and I am actually going to be rather easy on this release. By adding "Zombie 4" to the title, it is obvious they are trying to cash in on the popularity of Fulci's classic (which they released as ZOMBIE 2, see issue #1). The film is shot in the same house as Franco's EROTIC RITES OF FRANKENSTEIN (see last issue) and features several members of the cast (Ann Libert,

Howard Vernon, Franco, etc.). The dumbest looking zombies are featured and several shots of them are continually repeated as well as several others, annoying the hell out of me. A shot of the castle is shown constantly and often times interrupting scenes, obviously to cover up what is actually going on. And talking about covering things up, a 'fog' is used on several scenes making it impossible to see the whole screen and figure out what is happening. Wait, I am not done!! A slow motion effect is constantly used and appears as if it was done utilizing a home VCR!! Music ends abruptly, obvious nudity cuts, dragging scenes, irrelevant shots interspersed, and to top it all off, there is about a 5 second pause about 2/3 of the way through the video!!!

Franco has made some really bad films in his career, but I really don't think he could even fuck this up so bad. I have no idea if EDDE is responsible or if that is the way their original print is. Either way, this is a complete video atrocity that should be avoided at all costs. Midnight Video offers the uncut, unflagged version, which I have not seen, though they claim it to be one of Franco's best pieces of work. We must really be missing a lot here.

Ironically, Franco has a role as a grounds keeper. Sometimes I wonder if he has any respect for himself as his role is reduced to that of a blubbering moron, who grunts constantly, can't keep his mouth closed, and appears to be continually falling asleep. He plays a moron in EROTIC RITES OF FRANKENSTEIN as



well.

SHATTER DEAD

1993. D-Scooter McRae. 84 min.. (Tempe Video)

Sometime in the near future, God has given up on humanity and the dead are left to roam the world. After having her car stolen by a group of zombies led by a religious fanatic (Robert Wells), Susan (Stark Raven) ends up in Grandma's (Marina Del Rey) house, a temporary recluse for the living (at least that is what she thinks). She discovers her roommate, Mary (Flora Fauna), is actually dead though she just wants to go on living normally. Susan puts a bullet through Mary's head as she tries to wake Susan from a nightmare. Meanwhile, a Howard Stern look alike and other assorted nuts burst into the house, shooting everyone in sight to bring them into the world of the dead.

Ultimately, she gets her car back and upon returning to her apartment, discovers her boyfriend, Dan (Daniel Johnson), has killed himself. They get excited but Dan is upset that since he has no blood flow, can't get an erection. Susan ties a gun around his waist and gives a short but seductive strip show for him. Serious points are given to McRae for shooting an excellent sex scene with exploitive elements using style and overlapping shots

SHOCKING IMAGES

(including a clearly visible penetration with the gun) feel erotic and appropriate.

Susan doesn't trust anyone and goes so far as wearing her gun in the shower, so it's ironic the only person she does trust, Dan, betrays her in the end.

This shot on video production was filmed in New York and will probably disappoint most mindless gore hounds for it's concentration on storytelling instead of bloodletting. There is some gore (provided by Pericles Lewnes of REDNECK

ZOMBIES fame), but thankfully is not the center of McRae's attention. He's added insight and creativity into a horror sub genre that over the years has been done to death without imagination. This delivers a much welcome change. It's also great to see a female in a powerful role.

McRae doesn't let a low budget get in the way of his first feature length film. The first scene in the film is a serious knockout visual of a woman being raped by an angel. Later, the woman gives birth to a child (through an open stomach wound thanks to a shotgun blast) which McRae claims comes into play for the film's sequel, which I really hope gets made.

I am not saying the film is brilliant. It is a little tacky in parts and in no way perfect. But hey, I was entertained and that is the bottom line. Competently written and directed, SHATTER DEAD proves that McRae can be a leader within the independent film world and I eagerly await his next project, no matter what it is.

CAPTIVE WOMEN 2

Aka SS Experiment Love Camp, Lager SS Adis Kastrat Kommandantur, Horreur Nazis, SS Experiment Camp, SS Vrouwenkamp I, Kastrat Kommandantur Satirlager 23, Le Camp des Filles Perdues. 1976. D-Sergio Garrone, P-Mario Caporali, S/P-Vinikio Marinucci, Sergio Garrone. Cast: Paolo Corazzi, Almina De Sanzio, Giorgio Cerioni, Mircha Carven. 93 min. (EDDE Entertainment)

Probably one of the worst and tamest Nazi prison camp films. The meager plot revolves around Col. Von Kliven (who in a flashback has his nuts bitten off by a captive girl) and his desire for a testicle transplant. A local priest (who sidelines as a doctor) has been involved in continually unsuccessful ovary transplant operations and is blackmailed by Von Kliven to perform his operation. Sgt. Helmut is the unknowing donor and when he can't make love to the captive girl he has fallen in love with, he realizes what has happened. Insane with anger, he grabs his rifle and before he can personally dispose of Von Kliven, two captive girls castrate and kill him. Helmut shoots



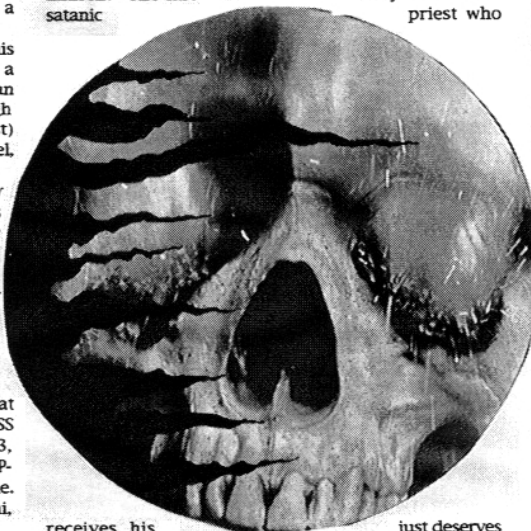
at anyone he sees before being shot along with the woman he loves, as they try to leave the camp. The producers must have been anxious to get this boring film over with, since the credits start rolling before Helmut even hits the ground dead.

The pretense of this film sounds interesting, but the running time is padded out with tedious scenes of women being tortured and tested (yeah, I know it sounds good, but it's not). The girls are all rather ugly (except the one Helmut loves) and have hairy arm pits, making any scene involving sex highly unerotic. The testicle transplant scene is really the only highlight of the film, though it looks extremely unconvincing as if the testicles were pulled from Helmut's stomach instead of his crotch. The film begins with the retitling of CAPTIVE WOMEN II, but once the opening credits begin, the original title, SS EXPERIMENT LOVE CAMP, appears. I had trouble paying attention to this film as it seemed to just drag on.

BURNING MOON

1992. D, S/P-Olaf Ittenbach. German with subtitles. 98 min. (Dead Alive Prod.)

A drug addict teen is stuck babysitting his younger sister. So he reads her three really scary bedtime stories. The story lines are irrelevant as they only stand as stepping stones to some extreme and over-the-top gore, which is handled excellently by Ittenbach himself. The last story features a priest who



receives his just deserves by the corpses of the one's he has killed. The finale is an absolute gut busting array of blood, intestines, and gore, topped off by a marvelous shot of the priest being pulled apart by his legs!!! YES!!!

The movie is really brutal. So brutal that German authorities confiscated the master print and Ittenbach almost went to jail for making the film. A definite must for ultra-gore fans, leaving me screaming for more by this promising, young director.

MARK OF THE DEVIL

Aka Brenn: Hexe Brenn, Hexen Bis Autz Blut Gequalt. 1970. D-Michael Armstrong, P-Adrian Hoven, S/P-Sergio Cassner. 94 min. (EDDE Entertainment)

One of the best witch hunt films (along with it's sequel (1972) and THE CONQUEROR WORM (aka Witchfinder General, 1968)), still retaining it's impact after 24 years.

People are accused and burned for witchcraft left and right by the sadistic local witch hunter, Albino (Reggie Nalder (SALEM'S LOT, 1979)). When the country's head witch hunter, Lord Cumberland (Herbert Lom), and his student, Christian Van Moru (Udo Kier), arrive,



not realized by the local townspeople and he is punished for the actions of Lord Cumberland.

An all time favorite featuring loads of historically correct torture sequences and a plot that could rival any real life dealings in modern politics (read: crooked and unjust). As always Kier is excellent and Lom puts in a good performance as well. The music (by Michael Holm) appeared later with a drum beat added, in CANNIBAL HOLOCAUST (1979)!

By now, everyone has to have heard the hype behind this film, who's posters screamed "Likely to upset your stomach!", while barf bags were passed out in theaters. Not to mention the self-imposed "Rated V" for violence! The film is rumored to have been shot in 70mm with hi-fi stereo!

A letter boxed print was released in 1984 by Video Dimensions. The print offered here is not letter boxed, but is of much better quality. An occasional horizontal line rising from the bottom to the top of the screen and a small black pause (with a beep noise) are my only complaints. But hey, I am excited to see this widely available again and at sell-through prices. A necessity!

SOME LIKE IT VIOLENT

1968. D, P-Kemal Horulu. Ex. prod.-Barry Mahon. 72 min. (Alpha Blue Archives)

I don't really know why I enjoy these films so much. It seems that many exploitation films that I watch are really alky, somewhat short on the sleaze and action, and the railer is better than the full length film. This is no exception, but I always have a blast watching them.

When the cops get wise on Johnny Scarro's prostitution



ring, he decides to take over a computer dating service to create the fool proof prostitution operation. A woman who's husband was killed by Scarro's gang, goes undercover to get evidence against Scarro, being raped in the process. When it is discovered she is working with the police, Scarro

personally fouls up a hit attempt on her and gets shot himself.

The Scarro character is great! He chops up a mannequin with a meat cleaver in front of his girls to scare them. Women are always all over his house and always topless. He constantly yells at them and after ordering one girl into his bedroom, she wonders what he wants. Scarro replies to the effect of, "What the hell else would I want you for?" as he pushes her onto the bed.

All the characters are classic cliché figures. But that's the kind of stuff that makes these so much fun. One guy has a terrible Harry Reems style fake moustache. He probably takes it off and plays another character during the film. Great seedy music and taken from a great quality print. I hope these guys put out more of this stuff.

They also sent, PINK SLIP, which is a compilation of sex education films for girls from the 60's. These are so corny, I laughed my ass off! Of course, menstruation is discussed and a feminine "napkin" (tampon) accompanied with a very uncomfortable looking belt to hold it in place are featured as well. Other shorts include giving in to peer pressure to drink and smoke, being sexually abused by people you do and don't know, etc. It came with a little slip like you would get in school for your parents to sign allowing you to see these films. This was a riot!

ACID IS GROOVY, KILL THE PIGS

1993. D-Joe Christ. 32 min.

In 1970, Capt. Jeffrey McDonald claimed an acid crazed hippie cult was responsible for the murder of his family. Well, the judge didn't buy it and McDonald was sentenced with three counts of murder. New York film maker, Joe Christ, asks, "Well, what if there were some acid freaks and what would they be doing now?"

Playing the leader of the original group, he travels the country to talk to the scattered members whom he led to bloody infamy, committing murder and rape along the way. Each person either talks about their involvement with the murders or other completely irrelevant and

weird topics. Most of them continually state how sane they are and then follow that with a totally off the wall statement. One guy, Tex, dreams about being the one to kill god.

I love the feel of this movie. You can tell that each person would just pass the camera back and forth to film each other doing their lines (of dialog, damnit!). Totally "homegrown" cinema that doesn't take itself too seriously. There



is plenty of goofy humor that kept me rolling, from the acid deal consisting of cash and a blow job to the continual narration, a sick sense of humor pervades. One rather overweight woman with ugly, veiny breasts is murdered as Christ exclaims what great tits she has! Nudity, a little blood and gore, and subliminal messages, make this a fun and interesting ride into the world of acid idiots. For information on this and other films by John Christ, write to: 151 First Ave. Box 77, New York, NY, 10003.

HEY PUNKS!! Don't be an idiot! Buy this record shown here on the right. That is my band. It's cool and on clear vinyl for you collector nerds!

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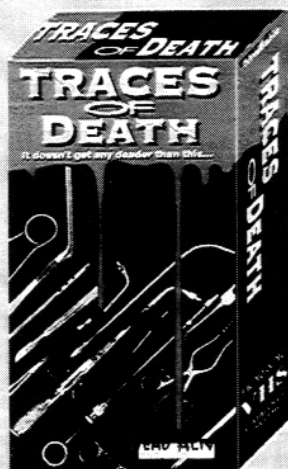
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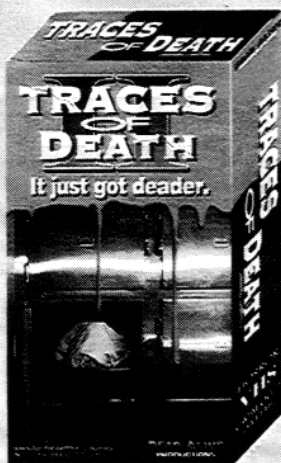
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TEA WITH THE EMBALMER

What's brewing at Insane Domain Productions? Well, it's not just TEA WITH THE EMBALMER anymore.

Although that is our main production which usually airs on Thursday each month, channel 3 on Century Cable in Eagle Rock, Beverly Hills, Pacific Heights, and neighboring cities, we are also branching out to other avenues, such as "Entertain or Die". A twisted talk show with the premise of inviting guests to entertain us or suffer the consequences.

Insane Domain Productions consists of three major parties: Keith Malinsky- the producer/ writer/ director, Glenn "Diablo" MacNeil- public relations/ writer/ host, and of course Raymond F. McDaniels II- promoter/ writer/ Embalmer. It was Ray who invented the title "Insane Domain", possibly because he lived it.

Going backwards in time, although disorienting, can give us insight into who we are now. It all started five years ago when Ray and Keith got together to write a horror novel. Progress was slow but the ideas were thriving so when Michael Gardiol introduced Keith to Century Cable, a perverse marriage of sorts was formed. Suddenly, Ray could express himself legally without actual bloodshed and Keith could flex his video muscles.

Several years later, Ray introduced Keith to Glenn, who was then writing and publishing his horror fanzine

NetherWorld. Once all three sat down and pounded a few beers, the production company seemed to wriggle to

success, with such episodes as "Devil's Breath" (two social rejects find the desert can be hell when the wind picks up), "Playmates" (a little angelic girl harbors a faithful demon who does her dirtiest wishes), and "The Other Half" (a heart warming tale of mental illness, sex, drugs, violence, and demons). Not to mention the ever increasingly popular "Entertain or Die". Insane Domain Productions is now offering the viewing public access to these horror shows which have only been seen on cable.

The future, however, holds even greater promise as we are working on several sick ideas such as "Death Quest", a senseless serial killer series that follows the exploits of a deranged therapist, and "Fear", an avant-garde look at what happens when we truly lost it and go nuts. (This will be Mr. MacNeil's directorial debut).

Not only that, but Insane Domain Productions is also promoting concerts, bands, and music videos.

We don't believe in limits. I guess that's why they call us "Insane Domain" after all.

Thanks once again to all our fans and everyone in the horror underground. And we will have some tea brewing for you.....

Write to:

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Diablo and Jessica "The Little Dead Girl" meet the Embalmer.
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life, spurting placenta every which way and growing appendages. In English this means progress was made. Now, Insane Domain is enjoying it's first year of video

Each episode runs approx. 30 minutes and includes an intro/outro by the Embalmer.

DEVIL'S BREATH

Butch (a moronic hick) and Junior (whiny college type) are coincidentally hitchhiking through the desert on their way to Vegas. They aren't having much luck getting a ride and are really beginning to get on each other's nerves. An idiot redneck cop comes by and begins to harass them, telling them to "be careful of the Devil's breath!" Butch says it is an old legend about a demon searching for it's master.

The two decide to camp out and when Butch goes to find some wood he discovers parts of a corpse. Frightened, he runs back to the camp site, pretending that everything is okay. Junior remarks how he'd love a beer and soon discovers a six-pack and a bag of chips. Butch gets paranoid, stating that the reason they are out there is because it's time for them to pay some dues and the food is Junior's last meal. Butch had killed his girlfriend and Junior had a problem with a fire he started. Butch begins yelling and taunting for whatever is out there to come and get him. His head is quickly split horizontally with the top part, still attached, flipping backwards. Junior gets scared and takes off running, discovering the cop dead in his car, badge stabbed into his forehead. Junior is finally confronted by the Devil and is dragged to hell to be punished for his wrongdoings.

The "demon" shots are shown through scurried camera movements similar to the ones used in EVIL DEAD. Pieces of skulls are seen breaking underfoot, foreshadowing their impending fates. The shot of Butch's head splitting is an excellent effect. The episode gets a little bit of a slow start but picks up pretty good. The two of them arguing constantly, provides a nice amount of humor to the beginning of the episode. For the first episode, this shows a lot of promise.

ENTERTAIN OR DIE

A spin-off of a talk show centering on the idea that if they guests don't entertain the hosts (Glenn Diablo MacNeil and Amy Edlin), they simply will die. The premise provides some twisted, sick, and entertaining fun.

The first guest is a drooling butterfly collector who gets a sexual charge from explaining how he captures and kills them for fun and display. His ramblings are quickly cut short by several gun shots to the head.

A door-to-door hammer salesman is allowed to live after telling how he deals with the rejection of customers on a daily basis. A folk guitarist has his throat slit mid-verse of "Puff the Magic Dragon", and our host, Mr. MacNeil, not one to let things go to waste, now has a new acoustic guitar. A girl shows us the latest in "necroswimwear" as she dances in front of a barrage of grisly gore clips from the likes of Argento, Fulci, Romero, Urotsukidōji, etc. to the sound of L7's "Pretend We're Dead".

The producer tries to deliver an on screen apology to anyone that may find the subject matter offensive, but "Hammer Man" shuts him up. A wanna-be white rapper named Vanilla Extract has his intestines pulled and smashed into his face and a stewardess with Turrets syndrome is allowed to live.

A fake wrestling commercial (featuring MacNeil who is a huge fan of wrestling) and another for "Handful of Ashes hand lotion" (featuring music from CANNIBAL HOLOCAUST), as well as a tribute to grind-gods Impetigo (performing "Boneyard" live) are also included.

Our lovely hosts are seen laughing maniacally throughout, greatly enjoying the festivities. Bad-taste humor (including several references to necrophilia) are included throughout, making for great fun. I hope to see more episodes in the future.

PLAYMATES

The police stumble onto a murder scene (one cop is continually sick to his stomach), finding two corpses and a catatonic little girl, Lilly. "Time to Play" is written on the wall in blood and as one cop reads the words to himself, the two corpses are temporarily reanimated as Lilly cries, "No Billy!! Bad boy!!!"

Four months later, Lilly is taken to the Hypnosis Institute of America as a pompous professor attempts to cure her, thinking only of the praise he will get within the scientific community if he is successful. Before any progress is made, the room breaks out into a bloody mess, brought on by an unseen force as everyone in the room is killed.

Lilly is put into a foster home and trouble begins quickly after. Her foster brother, Jeff, sees "Time to Play" on the bathroom mirror, and his father, Brian, arrives just in time to save him as he is found strung up on the shower down spout.

Lilly tells Brian about Billy, who thinks Billy must be an imaginary friend until he looks over his shoulder. Brian believes Billy to be Belial and his wife, Katie, doesn't believe what he says, accusing him of becoming a pedophile. Much to Brian's horror she is killed after bad mouthing Billy. Brian later sits on the couch freaking out as Billy is seen in the background giggling.

The ending is nice as no solution is discovered, and it is obvious that Lilly will get away with anything she wants as Billy is always there to destroy those who harm her, intentionally or not. The Billy creature is nicely done and looks great.

The latest episode, THE OTHER HALF, is currently in production. Already looking extremely promising, this will undoubtedly be the best episode yet.

DARIO ARGENTO'S TRAUMA

TRAUMA aka Aura's Enigma. 1992. D-Dario Argento. Director's cut-113 min., LEX. Unrated-106 min.. R rated-105 min..

Originally, I had wanted to write somewhat of an in-depth piece outlining the differences between the three



versions listed above. Honestly, I don't think I could really make myself sit through the film three times in a row to make my comparisons. I really hate to admit it, but I think the days of our beloved giallo master are over. Even if this was Argento's first film, I would still view it as a somewhat mediocre offering.

Perhaps we can blame the fact that it was made here in America. Look at what happened to John Woo. It is painfully obvious what his move to America did to his films when you compare his last Hong Kong production, *HARD-BOILED* (1992, or any film he did after 1986) to his first American work, *HARD TARGET* (1993). I am a big fan of all of Argento's films up through *OPERA* (1988). His part of *TWO EVIL EYES* (1989) was decent but not up to his normal standards.

Shot in Minneapolis with a \$7 million dollar budget, the film received very little theatrical play in Italy and went virtually straight to video in the U.S. with a meager amount of promotion. Apparently, Argento pitched in \$2 million of his own money, while an Italian production company picked up the rest (they ultimately went out of business partly due to this). Argento has stated this to be his last film, though that is doubtful as he appears to be working on a new script to be (unfortunately) shot in America again. Let's hope he can regain some of the visions he had, that made us all such devoted fans. As I rambled on how I was disappointed by this film, a friend of mine made a valid point by stating "What else is being done in America?" And as far as larger budget horror films are concerned, I would have to say "nothing really" and for that reason Argento deserves some points.

Aura Petrescu (Argento's daughter by Daria Nicolodi, Asia Argento) witnesses the murder of her mother Adriana (Piper Laurie, best known for her role as a schizo religious fanatic mother in *CARRIE* (1976) and the back stabbing bitch, Catherine Martell, in the *TWIN PEAKS* TV series),

during a seance. David Parsons (Christopher Rydell) stops Aura's attempted suicide and takes it upon himself to help her discover who killed her mother. Meanwhile, our killer is being entertained by decapitating various people with the help of (using Argento's term) a "noose-o-matic" (similar to a cordless screwdriver equipped with a retracting piano wire noose). With each murder, the two come closer to finding the truth. I'm not going to ruin the plot, which I did enjoy (it just seemed to move too slowly), especially the unavoidable twist ending.

All the traits of a typical Argento film are present; an innocent bystander gets caught up in what is happening and ultimately solves the crime or is present when the pieces fall together, a gloved, 'faceless' killer, and a twist ending. Argento does pay close attention to scenery and colors, though this time it more subtle and not as probing. A 'butterfly's eye view' camera shot is not very impressive considering how excited Argento was about it. Though a corkscrew motion shot coming through a door was a welcome visual reminiscent of some of the spectacular shots used on many of his previous films. The camera centers occasionally on frogs and lizards, perhaps as a reference and tribute to his work of the past. Namely *THE BIRD WITH THE CRYSTAL PLUMAGE* (1969), *FOUR FLIES ON GRAY VELVET* (1971), *PHENOMENA* (aka *Creepers*, 1985), and perhaps even *OPERA*. The use of animals and insects have played a prominent role in Argento's work as well as the giallo film genre itself (in the early 70's, the trend was to have animals or insects in the title of the film).

Several scenes save the film from total mediocrity. Particularly a shot of a curtain within a tall rectangular window in the shape of a guillotine. The shot drops down revealing Piper Laurie looking menacingly beautiful clad in black. This is actually one of the best shots in any Argento film since *TENEBRAE* (aka *The Unsane*, 1982) leaving a lasting impression on me. Brad Dourif's elevator decapitation is interesting and longer in the director's cut, which is unfortunate as it was much more effective in its extended form. Also noteworthy is the scene of David discovering the freshly severed head of a new victim which manages to whisper a clue in his ear before expiring.

The FX work was done by Tom Savini, though there is virtually no bloodshed in the film. Considering that, I

am curious as to why the film was released in an R rated



version as well
With only a

Piper Laurie.

as unrated.
minute
difference

DEFENDING TRAUMA

by Andrew Kenny

Recently, Dario Argento's *TRAUMA* was released on laser disc (unrated, CLV) and I finally had the chance to watch the film that has been blasted by just about everyone. I prepared myself to be disappointed by Argento's "Americanized" film. I wasn't. *TRAUMA* has its faults, but it certainly isn't a bad film. I was entertained for its full running time and would recommend that people see it.

I don't know if I would call *TRAUMA* "Americanized" but it certainly is different from Argento's other films. *TRAUMA* has very little of his trademarks such as vivid use of colors, extreme camera movements and angles, and bloody ultra violence. That doesn't make it a bad viewing experience although I was surprised at the lack of blood and gore, especially since the film was unrated. *TEMPLE OF DOOM* is as violent as this! There are some good performances, unexpected plot twists and many suspenseful moments.

Another reason I liked *TRAUMA* was for its dark humor. At the start of the film an elderly woman with a walker arrives at the house where Piper Laurie is holding a seance. The woman is standing at the bottom of some, to her, treacherous stairs and her reaction is priceless. Another great scene is when a woman is being terrorized in a motel room by the head hunting killer. She starts throwing objects at the killer trying to fend him off. Then she grabs a lamp only to find it is bolted down! The side break of the LD is well done but I doubt Argento had anything to do with it unless he supervised the transfer. A patient at the Faraday clinic is watching the killer at work. When the killer finishes and leaves the room, the patient waves goodbye. He is also waving goodbye to the viewer because side one ends there.

The plot, full of holes, never drags and I was always waiting for the next twist or turn. It even managed to throw me off track of who the real killer is. I was guessing at all the wrong people. When I did find out who the killer is, I was not pissed off because it was impossible or someone who was not even in the rest of the film.

TRAUMA goes easy on the sauce and isn't Argento's best film, but it is still worthwhile. I think I will watch it again!

between the two (which may even be the cause of slightly different transfers speeds) I can't recall anything different. The unrated could have easily passed for R rated. I did enjoy the soundtrack, which turned out nicely considering it was the last thing added to the film and was rather rushed.

I hope that I don't sound too harsh. *TRAUMA* isn't a bad film, but it's not a great one either. The visual flair and intriguing style of Argento's past is stifled. Of course, it does deserve to be viewed, especially by serious fans. There are three things that will probably always puzzle me about the film. What was going through Argento's mind as he stood and watched his daughter take her clothes off? What's with the ridiculous reggae song during the end credits? And how the hell are we to believe that David, who must be at least 30 years old, would dump his beautiful, blonde girlfriend, so he can fall in love with Aura, a 16 year old, bulimic, whiny, psychopath?

Part two of a special exclusive interview with

RUDY RAY MOORE

This time Dolemite discusses his comedy career.

Rudy Ray Moore continues to deliver his own unique brand of sexual oriented comedy to this day. Moore has been extremely busy with recent appearances in North and South Dakota, Oklahoma, and others. He recently appeared in the Ramones "Substitute" video (opposite Karen Black) as well as Snoop Doggy Dog's "Doggy Dog World" with Fred Williamson, Pam Grier, Ron O'Neil (Superfly), Rerun (from What's Happening!), and Antonio "Huggy Bear" Fargas.

Recently completed is the video project for Something Weird Video as discussed by Mike Vraney in last issues interview, which is scheduled for a late September release. Also out soon is Moore's latest video release, THE LEGEND OF DOLEMITE. The video features a recent stand-up appearance, Moore's appearance on The Arsenio Hall Show (for those who missed it), guest appearances by the likes of Ice T, Snoop Doggy Dog, Dr. Dre, etc., plus other surprises.

Currently in the planning stages is a nationwide tour under the moniker "Rudy Ray Moore's Filthy McNasty Comedy Review" featuring several vintage black comedians including Wildman Steve. Negotiations are being made with a major record label for the release of Moore's Filthy McNasty recordings as discussed below. Moore will also be in Chicago for a month involved in an extensive video project. Also of special interest is a planned series of 'sex instruction' videos where Moore tells people how to satisfy their partners. Apparently to be shot live with live action performers demonstrating Moore's instructions. Moore claims they will be adult oriented, but not pornographic (i.e. no penetration, etc.). I can just imagine how hilarious this would be!

This is just a fraction of what Moore has been involved in lately. Be sure and keep your eyes open for Moore in future issues.

SI: When did your comedy career start?

RRM: My comedy career began in '59.

SI: How did you decide that was what you wanted to do?

RRM: Well, I had a lady friend in Cleveland, Ohio that used to do comedy,

Caldonia Young. She had a comedy act and I used to watch this lady and mock her. Then when I came to Los Angeles, I went on stage and did her act and that went fantastically fabulous. So from then on I was doing comedy.

SI: When did you come to California?

RRM: I came to California in '59.

SI: How many comedy albums did you release?

RRM: 18.

SI: During what years did those span?

RRM: 1970 up until 1985 I was still making albums. But I have 18 in all. I'm doing new ones now. I did rap albums since then.

SI: Those early ones were released on Laugh Records?

RRM: No. They were released on my own label.

SI: That was Comedian International?

RRM: Yes, and I leased them to Kent Records for major distribution.

SI: Wasn't Laugh Records the main black comedy label?

RRM: No.

SI: Wasn't Leroy and Skillet, Jimmy Lynch, La Wanda, and all those coming out?

RRM: Yes. They didn't have the monstrosity of the albums though. They didn't have the bigger hit records. Leroy and Skillet had one that did pretty good called "2 or 3 Times a Day". Everything else on Laugh was just records. But I hit big with mine. I made Billboard charts with mine.

SI: What happened to all those other comedians?

RRM: Leroy had a stroke and Skillet retired. Jimmy Lynch lives in Mobile. LaWanda Page is doing great with commercials and everything. But the biggest black comedy label was Du-Tone. They featured Redd Foxx, Leroy and Skillet, myself, and many other comedians appeared on the Du-Tone label. Laugh come out with comedy records during the same period I did. They came out in 1969 and they had a lot of local comedians, but none of them ever got real big. The only one you could think off was Leroy and Skillet.

SI: What happened to Blowfly?

RRM: Blowfly lives in Miami. He appeared on a label called Weird World. That's the company that was put together out of Miami, Florida.

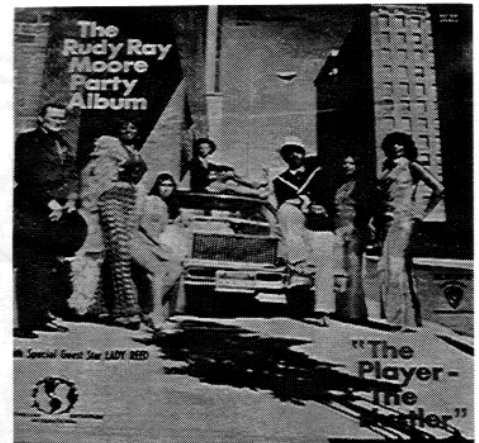
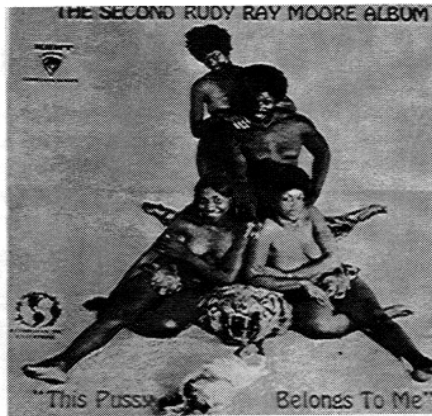
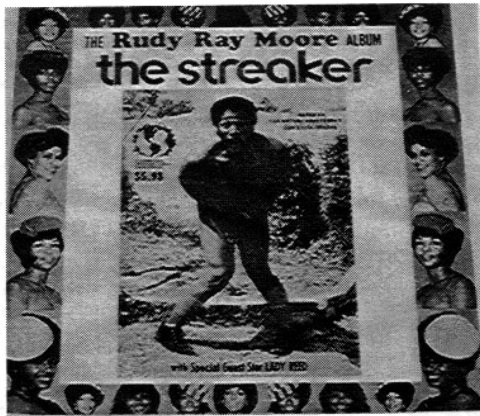
SI: Did he ever make any movies?

RRM: No.

SI: In your opinion, who started the adult oriented black comedy first?

RRM: Redd Foxx. I am the first one to do explicit





language. The first one on the face of the earth to do four letter words on a record. When my records came out, the record stores were afraid to put them on the shelf. They would hide them under the counter. Redd Foxx come out in 1954 with albums but they didn't have the explicit language on them. They had adult style phrases, double meaning words. You know. He never said "motherfucker" and all that on records. Not in his period before we popularized that on record. I am the one who popularized that on

record. They've influenced a whole generation of comedians behind me. Every comedian in the business now is a part of me. A chip off of me. Because I'm the first one to have the NERVE to do it, long ahead of time.

SI: You still do a lot of stand up today?

RRM: Yes. If I didn't have that I couldn't make

it. My stand up comedy act is what made me able to keep going. All the other movie stars of the blaxploitation era, they're not doing anything. But I had a stand up comedy act. So I can go week after week, month after month, year after year, and still be doing shows.

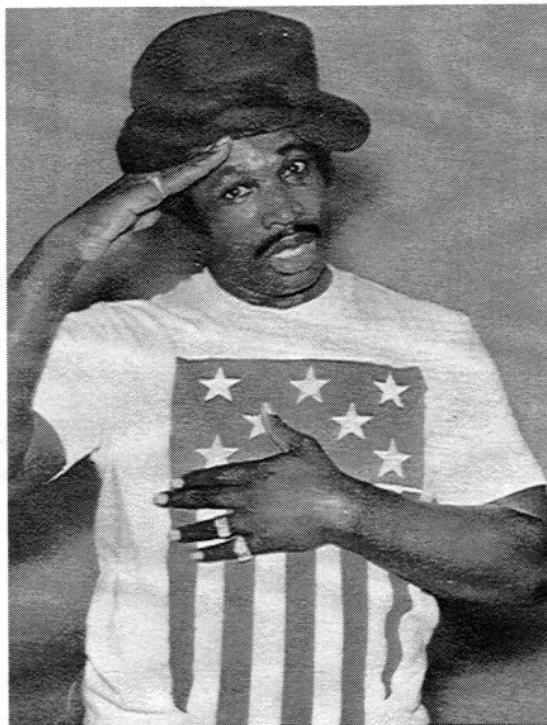
SI: I heard there may be a box set of your releases coming out?

RRM: No. My albums are released by J&J distributors out of Chicago. He did talk to me about doing a package on them, but we hadn't come to any agreement

on it. I own all of my records.

SI: Some of your biggest characters that you did were Dolemite and Shine.

RRM: Shine and the Great Titanic, Dolemite, Petey Wheatstraw, and Dangerous Dan.



SI: The good fuckin' man!

RRM: Yes. Those are some of my strong characters. And I created lady characters. Hurricane Annie.

SI: Where did the name Dolemite come from?

RRM: Dolemite comes from vitamins. It gives you strength. So I said, "Well, maybe I should call myself Dolemite because this is strong!" Bad Dolemite!!

SI: How often do you do live performances now?

RRM: I do it sometimes. Weekends, like Friday and Saturday. Sometimes I go from city to city.

SI: So you do a lot of traveling?

RRM: I just got back from Chicago where I was at the world famous Regal Theater. Me and Big Daddy Kane, the rapper.

SI: You made an appearance on one of his albums too.

RRM: Yes, TASTE OF CHOCOLATE.

SI: How old are you now?

RRM: 56.

SI: What would you like to do in the future?

RRM: I would like to do another movie and I'm also in negotiation with a big company here to do my rap album, Filthy McNasty. I'm trying to rap a style that

both adults and young people would like. I wanna split myself down middle. I don't want it to be too hip-hopish. I want it to be just middle-of-the-road enough so that it will appeal to both sides. So we're producing it now.

SI: Where can people get your comedy releases? At least for me, I had trouble finding them at first. Is there a mail order address?

RRM: Yes. Comedian International, P.O. Box 11591, Los Angeles, CA. 90011.

SI: I heard a rumor about a Rudy Ray Moore preservation society.

RRM: Not to my knowledge. I've had different groups come to me with ideas like that and so called fan clubs. But I have never known of anything to really get off the ground for me like that. Although I have a lot of fans. Fans in the south. I get great letters about my work. They're mostly all white that be writing me these letters. They have been turned onto me in the later years.

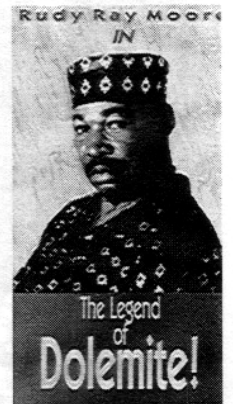
SI: I happened upon you by accident a few years back.

RRM: Stumbled upon it?

SI: Yeah, after seeing DOLEMITE.

RRM: It is one of the early movies of that period. That was big, big, big, in the theaters. It was poorly and cheaply done but it really.....Let me tell you how DOLEMITE did in Chicago. When we played it there they had MANDINGO (1975) playing. A

United Artists picture. I had DOLEMITE. A little home made picture. And did you know that DOLEMITE out



Rudy Ray Moore is

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Director of Photography NICKOLAS VON STERNBERG - Assistant Director & Production Coordinator AYANNA DU LANEY



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grossed MANDINGO there in the same week that they were shown? MANDINGO cost \$6-7 million and DOLEMITE cost only \$140,000. So you see how strong I was up against something that had a lot of money into it. What I could do with nothing. I made my party records like that. I made my party records in my house. I would get a little alcohol and orange juice and stuff and invite friends up to my house and bring a technician up and let him record me in the house. That's how I made my party records, very inexpensive. People come and laugh for free, 'cause I'd have a party for them. That's why we call them party records.

SI: What's your opinion on comedy, especially black comedy, today?

RRM: Well, the black comedians today, there are a lot of them and some are doing well. But I said "When the smoke settles, I will still be standing", because I am so professional and so strong that I don't bomb out nowhere. I am always guaranteed to sell. The comedians today are not like the comedians that come along with me. We were comedians that could be heard and enjoyed. The comedians today have to be seen to be enjoyed. Visually. Audio, you know, to put them on a phonograph record the stuff that they do would have no

great impact unless you could watch them do it. But I was the type of comedian that could do stuff and you listen to it and it would get across. So my opinion of the comedians today is that you need to structure yourself is the way you can be heard and seen and go over both ways.

SI: Are you happy with the way your career has turned out?

RRM: To a great degree. A lot of the comedians that come along with me don't even have jobs today. They can't work. They didn't become popular enough to survive in this period. Although there was one come along behind me using the same thing that I was using that got real big. That was Pryor. I didn't get as big as Pryor but I was satisfied by getting as big as I did. Pryor never give me any credit. But I am almost 100% sure that he was influenced by me getting through with the type of comedy that I did get through with that he picked up and the companies exploited him highly with it. But I am the originator! Everybody else is the imitator.

SI: Is there anything else you would like to add to this?

RRM: I tell all the rappers today. When it comes down to rappin', I was through with it before you ever learned what to do with it! I say you can't out thank me, out think me, out walk me, or out talk me. I am the godfather of all rappers!



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Eventually there will be an extensive catalog of all the goodies I've got stashed away - stunning and rare one-sheets, pressbooks, ad sticks, still sets, magazines, digests, and other ephemera. If you're interested in receiving this delightful resource, please send \$2 and one will be sent directly to you (but don't expect it before September 1!) To order stuff: send in your order with some loot to cover it. Include \$5 shipping & handling for one-sheets; (more than 3 add \$1 per additional item); \$4 for magazines, pressbooks, and digests; (more than 3 add \$1 per additional item.)

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THE FEAR

Ron Ford discusses his latest feature film effort.

SHOCKING IMAGES congratulates regular contributor and life-long horror fan Ron Ford on the release of his first filmed screenplay, *THE FEAR*, which will be released this Halloween theatrically in Los Angeles from Devin Entertainment, and then on video from A-Pix. Whenever one of our own gets a break, it gives all the hard-working fandom wannabes some hope. We had to take some time out to talk to Ron about his movie.

SHOCKING IMAGES: So what is *THE FEAR*?

RON FORD: *THE FEAR* is a really intense, psychological horror movie with powerful performances and a cool monster named Morty.

SI: Morty. That was the original title of the script, right?

RF: Yeah. That's the title it was called during the shoot. Someone on the set said that it sounded like a Woody Allen title, and I guess someone else must have thought so, too.

SI: Are you comfortable with the new title?

RF: Well, the story is fundamentally about fear, so it is appropriate.

SI: What is Morty?

RF: He's a mannequin, a wooden man who was carved a long time ago by an Indian shaman. He's a bad ass hunk of knotty pine. He's Chunky grown up. He's a rubber suit created by John Beuchler and MML. Their work is very imaginative and effective.

SI: What's it about?

RF: A group of people gather in an isolated house for a group study of phobias. Richard, the leader of the group, is a psych student, writing his thesis. He grew up in the house, and it holds many secrets to his repressed childhood. In one scene, all the characters

symbolically give their private fears to Morty. The dummy begins using those fears against them. He turns up in various places around the house, scaring different characters. They all begin to mistrust one another. One by one, they expose some hidden secret, revealing darker and darker sides of themselves. And through all of it, Richard tries to find out what connection Morty has to his fear of his own past. Eventually people start dying and we realize that supernatural forces are involved. A lot of time is spent in the beginning on building atmosphere and complex character relations. But your patience pays off in the end. The last third of the film is really, really intense.

SI: Who's in it?

RF: Glad you asked. The performances in this film are outstanding. That's one of the reasons I think that our film is ahead of the usual genre pack. Eddie Bowz plays the lead, the psych student, Richard. He was in *HIT THE DUTCHMAN*. He is a fine, fine actor who brings great intensity to the role. Darin Heames is a standout as Troy, a jive-talking white boy with dreds. He was

also in *NIGHT OF THE DEMONS 2*. People will remember him in this. Ann Turkel is in it as Troy's sister, Leslie. She was in *HUMANIDS FROM THE DEEP*. That was a cool movie. Vince Edwards plays Richard's creepy uncle, Pete, who's always dressed as

that Greg Sims, the producer- He's famous for doing the *TO DIE FOR* pictures- drove a Mercedes with a license plate reading "Plann 9". I realized he was an Ed Wood fan! Well, I had just written a comedy script loosely based on the making of *PLAN 9 FROM OUTER*

SPACE called *THE BARON AND ME*. All the characters names were changed, and it ended happier, but you know, the inspiration was clearly there. Anyway, I left a copy of it for Greg in his box at the production office. I thought he would probably throw it away, but not a week after the film wrapped, he called me, flipping over the script! He considered producing it for a while, even showed it to Vincent Price. Apparently Price liked it, but felt he was too frail to take on the large part, which was based on Bela Lugosi. Anyway, that never happened, but Greg promised me that we would work together someday. Five years of struggling to survive and to also write screenplays later, Greg calls me asking me to write an idea he had about a wooden man who knows the hidden fears of people.

SI: That script, *THE BARON AND ME*, won some competition, didn't it?

RF: Yeah, in 1992 I was awarded the third prize in the Christopher Columbus Society Screenplay Discover Awards. That script got a lot of exposure, but alas, no takers. Perhaps the Tim Burton film will stir up some interest in another Wood-based movie.

SI: With Vincent Price no longer alive, who do you see in the Lugosi part?

RF: The character's name is Janos Blasko (for the uneducated, Blasko is Lugosi's real last name-ed.). My first choice right now is Jack Palance. After that, Christopher Lee.

SI: What's in the future?

RF: I'm working on a vampire script for Greg, and I have various other projects that may or may not pan out. I want to put together my own project soon and direct it. As an actor, I play Bottom in *ILL MET BY MOONLIGHT*, a modern-dress film version of Shakespeare's *A MIDSUMMER NIGHT'S DREAM*. That film was directed by S.P. Somtow, of *THE LAUGHING DEAD* fame, which is another film I worked on and played a bit part in. In this version of the Shakespeare play, my head turns into a butt- a human ass, out of which I fart clouds of smoke- instead of the traditional donkey head. I also do Shakespearean dialogue as an Elvis impersonator. It is a very wild movie. I will also soon be playing serial killer expert Gene Polonia in a shot-on-video movie called *GHOSTS AND SHADOWS*, directed by Kevin Lindenmuth.

SI: Any parting shots?

RF: Yeah, I forgot to mention the director of *THE FEAR*, Vincent Robert. He worked very closely with me in rewriting the script, and brought into it a perfectionism that was at times grating. But in the end, the script was stronger for it. This is his first feature, but he's going to be big. He made this modest horror movie look like an expensive art film. His refusal to compromise no matter what is one of the reasons I think *THE FEAR* will be one of the standout independent horror films on 1994.



Ron Ford reveals his true personality as Bottom in *ILL MET BY MOONLIGHT*

Santa Claus. Leland Heyward, who is the namesake grandson of the Broadway impresario, is in it, too. He's a very serious actor. He's just great! Hell of a guy, too. A guy named Eric Weiss is inside the Morty costume. He is also central to the film's success. His movements and subtle facial expressions are beyond eerie. Wes Craven plays a large cameo as Richard's psychology professor. He begins and ends the movie. And, oh yeah, I play a little bit part or the beginning as a security guard.

SI: Cool! How was Mr. NIGHTMARE ON ELM STREET?

RF: He was assured. He was slick. He was professional with a great big "P". I was a bit in awe, I guess, hearing him deliver lines I had written.

It was like the second day of the shoot, and I stood right there on the set watching him all day, and yet I was nervous about approaching him and speaking to him, like I was still some geeky fan at a Fango convention. I finally did get up my nerve and introduced myself, though.

SI: What's the body count?

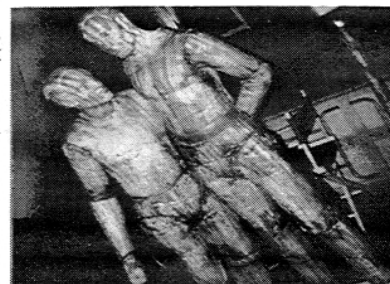
RF: Lots of people die, but it's low on the gore score. We all wanted to make a psychologically intense movie, not a gory one. There are bloody scenes and imaginative deaths. It is a scary movie, we're not trying to wuss out or anything, but we are looking for higher-end scares, not shocks. If horror is to survive, it must get back to substance. This is a very serious movie about complex people and it is also a horror film. It has the thrills and chills, but it also has substance.

SI: How did you get this gig?

RF: Well, I used to work in transportation. I drove trucks and stuff on movie sets. I was a driver on a film called *RED SURF* about six years ago, and I noticed



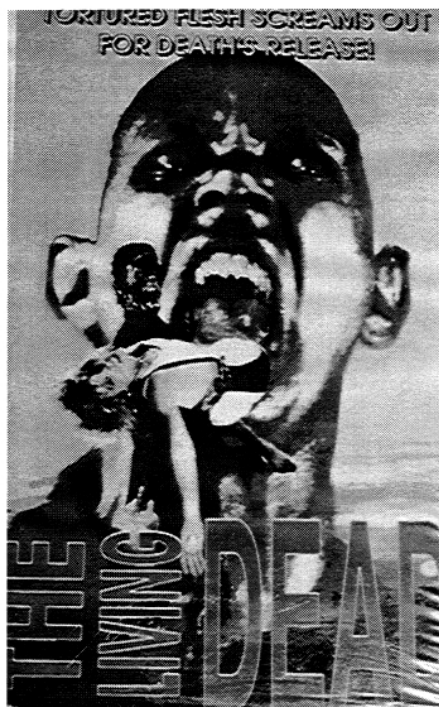
Eric Weiss demonstrates the length of his woody to alter-ego Morty.



Weiss as Morty with rubber double

Jorge Grau's Living Dead Classic LET SLEEPING CORPSES LIE

LET SLEEPING CORPSES LIE 1974 D-Jorge Grau. (aka.. take a deep breath, here we go.... The living dead at Manchester Morgue, Don't Open the Window, No Profanar el Sueno de los Muertos, Breakfast at the Manchester Morgue, The Living Dead, Fin de Semana Para los Muertos, Weekend Peri I Morti,



Idiotic American video release artwork.

Invasion der Zombies, Non Si Deve Profanare Il Sonno Dei Morti, Breakfast with the dead, Le Massacre des Morts-Vivants, Das Leichenhaus der Lebended Tuten, Levend In Het Lijkenhuis, Zombi 3-Da Dove Vieni, Sdejen Que los Muertos Duermen, etc.) Japanese uncut and letterboxed laser disc. 92 minutes.

George (Ray Lovelock) heads out for a quiet weekend at his country house. Edna (Christine Galbo) accidentally backs into his motorcycle (women drivers!) and George decides he'll just drive her car to where he needs to go.

Edna is on her way to see her sister, but they get lost as a result of their constant arguing. While seeking directions, George meets a group of scientists conducting agricultural experiments with a new machine that creates radiation causing insects and parasites to go mad and kill each other.

Back at the car, Edna is attacked by what she believes to be a dead bum named Guthrie (Fernando Hilbeck). George, cynical as ever, ignores her ramblings.

Edna's sister, Katie (Jeannine Mestre) is attacked in her basement by Guthrie before her husband, Martin (Jose Ruiz Lifante), is killed. Inspector McCormick (Arthur Kennedy) believes Katie may be responsible for the murder as Martin had planned to put her into a drug rehabilitation hospital and Edna and George are also involved (so much for George's quiet weekend).

In an effort to stop her constant ramblings about

Guthrie, George takes Edna to the cemetery. His empty casket is discovered in the basement and the fun begins. Guthrie arrives and brings several corpses to life by rubbing blood on their eyelids.

They manage to escape through a passage leading to an open grave. Officer Craig (Giorgio Trestini) finds Edna struggling to climb out of the opened grave and they lock themselves in the grounds keeper's quarters.

George realizes the radiation is the cause of this. Craig tries to get the radio he dropped outside to call for help, only to have a tombstone thrown onto the back of his legs (ouch!!) before the zombies break for lunch. Blood drips on his radio, the cause of his death.

George catches the zombies on fire before they escape. Edna tries to go warn the police while George shows up to put dents in the radiation machine. Edna gets wounded after running over a zombified Martin and ends up in the hospital where Martin's corpse is also sent. George gets arrested and McCormick is still unimpressed with his story. George manages to escape and heads to the hospital for Edna. Meanwhile, our scientists have wasted no time in getting their machine working again.

At the hospital, Martin has brought some long dead friends back to life. After a quick Orderly snack (get it?), they meet up with the hospital phone operator. Obviously, they are unimpressed with her phone conversation as her breasts and intestines are quickly removed. Dr. Duffield (Vincente Vega) tries to be brave with an axe but ends up with a splitting head ache instead.

George arrives and begins killing zombies. Though it is too late for Edna as George reluctantly pushes her into a burning room just as McCormick puts 5 slugs into him.

"I wish the dead could come back to life, you bastard! Because then I could kill you again!"

McCormick gets his wish, only he isn't doing the killing this time. George is. As the camera pans down to his red carpet, the scene changes to the red radiation machine, unknowingly continuing its cycle of destruction.

This film continues to intrigue me. Grau manages to weave a frightening and atmospheric tale which stabs on European culture as well as scientific ecological

character exchanges. The scenes featuring gore are great, but the film would stand firmly without them. Something which can't be said for most. Though laced with social statements, Grau never forgets that this is a horror film. And one with zombies for that matter.

The zombie make-up and gore effects by Giannetto De Rossi (ZOMBIE (1979), THE BEYOND (1981), etc.)



Alternate artwork very similar to the artwork for S.F. Brownrigg's DON'T LOOK IN THE BASEMENT (1973).

are excellent and for the most part realistic. With slightly pale faces and somewhat forced movements, you'd be within an arms length from the living dead before realizing it. We are always clued in on the presence of the dead through the sound of their strained breathing the strange sound of the radiation machine. Highly unbelievable though looking great, one zombie still manages to rise even after an autopsy!

Being set in the spacious outdoors of England creates a refreshing change from the standard zombie fare. Sparatically located homes and your occasional cemetery (gotta have those!) provide ample area to roam without a place to hide. The cemetery is used with great results, especially the scene of Edna struggling to climb from an open grave to escape the clutches of the dead. A crude foreshadowing of her ultimate fate. The shots from the door's point of view as a group of zombies utilize a tombstone in the shape of a cross as a hammer in efforts to bust down a door look excellent, as if they are trying to break through your TV. A symbol of God is used in an attempt to destroy life. Other shots of hands grabbing towards the camera or protruding out windows are used to their full effect. Grau displays a definite

flair for directing such sequences, creating chilling amounts of tension.

The relationship between George and Edna is interesting. After his motorcycle is damaged, he takes it upon himself to drive her car. His cocky attitude



A zombified Guthrie meets his fiery fate.

experimentation. Grau paced this beautifully, placing a definite emphasis on plot development as opposed to a slew of gory scenes interwoven between irrelevant

continues as he takes a lit cigarette from her mouth. Their bickering early in the film becomes almost comical as both are very frustrated by the situation at hand. Though once becoming murder suspects, their relationship quickly changes. They realize they are completely alone together, with no one to trust or go to for help. Not only do they begin to trust each other, it's obvious they may be falling in love as well.

Social conflicts are apparent between continual meetings between George and McCormick. "You're all the same, the lot of you! With your long hair and faggot clothes!! Drugs, sex, every sort of filth! And you hate the police

scientists believe what they are doing is completely harmless and will be of great benefit to the world. The self-righteous idea they are doing something important that can make them famous for revolutionizing the world of agriculture, clouds their reasoning and blinds them from anyone with suggestions or views conflicting with theirs. Grau may be suggesting that we leave mother nature alone, since once we begin messing with things we screw them up. Though we believe we are doing something of benefit, we are inadvertently creating negative reactions in the process.



The zombies having an "orderly" snack.

about 5 seconds, enabling the camera to pan over to the

neck is gone. All shots of Craig losing his intestines and the zombies eating them are gone. Though a long shot of his violated corpse remains. The shot of the zombies eating the guts of a hospital orderly is trimmed by

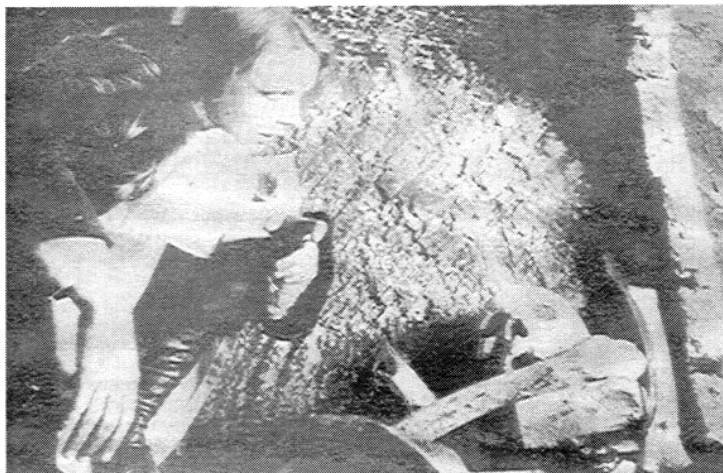


too!" To which George quickly replies, "You make it easy!" McCormick instantly pegs George for the death of Officer Craig, going so far as to hit him during questioning. McCormick obviously harbors a strong resentment for this foreigner from the big city.

The underlying theme of the picture centers on the idea of the negative effects of the agricultural experiments that are taking place. The deterioration of the big city is shown by dead birds laying in the streets, air pollution, etc.. There is no hope of changing this terrible situation in the big city. But the scene quickly changes to the pure and virginal countryside. When George discovers the radiation machine he appears offended, claiming we should just simply leave things alone. Of course, the

The most common version of the film available in America is released under the title, *THE LIVING DEAD AT MANCHESTER MORGUE*, and runs 88 minutes. The box lists the title as simply, *THE LIVING DEAD*, and features an idiotic photo having absolutely nothing to do with the film. No matter what anyone claims, this print is far from uncut. Of course, the title is changed and the opening credits are slightly altered. As George leaves town, extra shots of the local pollution are added and the shot of the female stalker is moved towards the end of the sequence.

Practically all the gore is missing in this version as well. The shots of Guthrie removing a spear from his



Edna isn't too happy about her recent discovery.

shot, but not to linger on the scene. The entire evisceration of the operator is nowhere to be found, but George does discover her mangled body. The shot of the doctor getting an axe to the skull is also gone. Once you've viewed the uncut version, you may never want to see this version again. Like I said, the film stands firmly without these scenes but prove to be the icing on the cake and definitely worth seeking out.

This Spanish/Italian co-production remains as one of my all time favorite zombie romps. Essential viewing for fans of great horror who are seeking something more than a brainless zombie gore film.

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GOING UNDERGROUND

Why the U.K. horror network must dig deeper.

by Grant Martin

On April 12, 1994, the horror video genre in the U.K. had its throat cut. New legislation was announced by the Home Secretary, Michael Howard, which will eventually lead to all video films being censored down to near PG level. We aren't just talking Z grade, no budget horror schlock either. The biggest rule change states that before any video material can be released for home viewing by the British Board of Film Classification (BBFC) with a legal age restriction, (there are no unrated videos allowed by the U.K.'s 1984 'Video Recordings Act'). A strict test must be applied by the censors to establish that material will not present "an inappropriate role model for children or be likely to cause psychological harm to a child".

But how has this happened? The answer is a frustrating one. Stricter censorship debates began in earnest late in 1993 when, sentencing two ten year old boys convicted of murdering a three year old boy in the city of Liverpool earlier in the year, the trial judge called into question the viewing habits of the two, intending to stimulate a debate on whether children viewing adult material were likely to be affected in any way. One of the films to be mentioned at the time was *CHILD'S PLAY 3*. The rest was left to the press. Eager to seek out a scapegoat for society's ills, a daily newspaper ran a color spread featuring scenes from the movie which it alleged showed close similarities with the murder case. The true details of the murder of little Jamie Bulger were indeed horrific. He was enticed away from him mother in a shopping mall, and after a failed attempt to drown him in a nearby canal, was led by the two ten year olds to a railway embankment where he was brutally beaten and tortured until he died. The caption under one of the scenes shown from *CHILD'S PLAY 3* stated "Chucky is lead away after being enticed by kids". The still in fact shows AN ADULT arriving at the army base with the inanimate doll under his arm. Film fans groaned a collective sigh of despair, but it was too late. The following day, another paper showed the owner of a

video rental store burning all his copies of the entire *CHILD'S PLAY* series.

David Alton, M.P. for the Liberal Democratic Party in Liverpool launched a campaign to restrict material available for home use. Several titles, including *RESERVOIR DOGS* and *BAD LIEUTENANT*, had already had their video releases delayed by James Ferman, head of the BBFC, due to reports that young children had been easily obtaining tapes such as *SILENCE OF THE LAMBS* and *HENRY: PORTRAIT OF A SERIAL KILLER*. Ferman announced a joint BBFC/Governments survey to examine exactly what the viewing habits of the nation's teenagers were. Alton's own evidence was released to the press on April 1, 1994. A professor from Nottingham University was quoted as saying, "We were naive in our failure to predict the extent of damaging material and its all-too-easy availability to children".

The *DAILY MIRROR* newspaper then joined in by campaigns for a total ban on what it called ten of the worst "Video Nasties". Many people were staggered to find such titles as *FALLING DOWN*, *HARD BOILED*, and *THE LAST BOY SCOUT* alongside the more commonplace *HENRY* (already cut and re-edited for the U.K. release) and the uncensored version of *RETURN OF THE LIVING DEAD 3*. The next few days saw Alton's 'evidence' rebuked as it was discovered the report had been tailored especially to suit his campaign, and the home secretary defending the rights of the individual adult viewer, saying a blanket ban on such material would be 'too extreme'. Alton, however, had found unlikely allies in rival members of Parliament who were threatening to overthrow the government's vote by a large majority.

Forced into a humiliating U-turn, Michael Howard announced sweeping changes that absorbed the main points of the Alton amendment. Alton withdrew his own emends to allow the government to go through the legal process smoothly, and everyone was happy. Except of

course, the film fan.

The following measures were announced: anyone selling or distributing unclassified video material now faces two years imprisonment (previously limited to a maximum of six months). Before passing films for video release, the BBFC must implement Alton's 'role model' test. The censor now has the power to refuse certification completely as opposed to simply ordering cuts to be made (already beginning to happen, as explained later), although films of artistic importance will be allowed (there had been outrage at the possibility that *SHINDLER'S LIST* faced a ban). James Ferman announced more adult films would be censored, films suitable previously for a 15 certificate would be released as 18 certificate and many old 18 certificate films currently deleted would not again be allowed a release.

The same day these measures were announced, the Joint Survey was also released. Its findings showed that criminal teenagers were more interested in watching television soaps than violent films. This fact was overlooked by all the popular dailies. Since April, news coverage has been low, the media finding new topics to pick at. Behind the scenes though, the censors are slowly beginning to get their way. Due to adverse publicity, CIC Video pulled the release of *DOLLMAN VS. DEMONIC TOYS*. Fox Video put Macauley Culkin's *GOOD SON* on hold. *MIKEY*, with a similar plot of juvenile murders is refused a rating, along with the heavily cut cinema versions of *MENACE II SOCIETY* that played here. *TRUE ROMANCE*, *DIRTY WEEKEND*, *SHOPPING*, *BEYOND BEDLAM*, the list grows each month.

July 1994. A newspaper report states that the "Jamie video beats ban on nasties". *CHILD'S PLAY 3*, still connected to the Bulger murder even though investigating officers have now gone on record to state there was no evidence the two boys had ever seen the film, is to stay in shops. Nobody will be holding their breath for a video release of *CHILD'S PLAY 4*.

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BLACK SUNDAY

WISCONSIN STYLE

COFFIN JOE SPEAKS!!!

Jose' Mojica Marins discusses his incredible career with Ron Ford.

While Jose' Mojica Marins, or Coffin Joe, has been a legend in his home country of Brazil for thirty years now, he has only recently been discovered here, thanks to the release of many of his movies by Something Weird Video. Horror fans, bored with the steady stream of derivative, homogenized films cluttering the market, are delighted to find these eclectic, highly original movies now available for our hungry eyes. Marins' films are the cinematic equivalent of primitive tribal art: weird and complex, with a dark beauty all their own. They are influenced by no other filmmakers, resembling nothing we have seen before. They are uniquely Brazilian, and completely the work of this unsung third-world auteur, who has made cinematic magic under the crudest of conditions time and time again.

June 9th of 1994 was a red-letter day for horror film fans in the Hollywood area. It marked the first live appearance of Mr. Marins on the West Coast. I was delighted to meet with him and his interpreter, Andre Barcinski, for the following interview. He was dressed in his Coffin Joe costume (black cape, top hat, and medallion), and seemed to have aged very little in the years since Coffin Joe made his first screen appearance in 1963. His black beard, curling, long nails, and fierce expressions all contradict the true nature of this kind, generous, and gracious man.

SHOCKING IMAGES: How did the character of Coffin Joe come about?

JOSE MOJICA MARINS: The idea for the character appeared in a dream that I had. I was in a movie called *JUDGMENT DAY*, which was about students and their drug use. At the time, it was a very hot topic because of Elvis Presley movies. But I was having a lot of financial difficulties and was discouraged about the project. That night I went home and had a nightmare in which I was dragged to hell by a faceless character who was trying to drag me into a grave. The grave stone had my birth date and death date on it. I tried desperately not to see my death date. When I woke up I knew that I had to do a horror movie. That film became my first horror film, the first one ever made in Brazil, *AT MIDNIGHT I WILL POSSESS YOUR SOUL*.

SI: Is there a story behind the origin of the name "Coffin Joe"?

JMM: "Jose"- the Brazilian equivalent of "Joseph"-is the most common name in Brazil. My name is even Jose' Mojica. And the nickname for Jose' is always "Ze". In Brazil, if a man is a baker, he is called "Joe the Baker" by the village people. Because the character is a grave digger, I thought that "Ze' Do Caixao" or "Coffin Joe" is the nickname that the people of the village would give him.

SI: What about the Coffin Joe Costume? The top hat and the black cape?

JMM: When I did *AT MIDNIGHT I WILL TAKE YOUR SOUL* I didn't know how to dress the character. A day before we started shooting, a guy in the studio had a Macumba (Brazilian voodoo) ceremony, which are really popular on Friday nights, and that's where the costume came from. The way I dressed was exactly the same as a Macumba saint dresses. People usually leave a costume at the site of these ceremonies as a gift to the gods. I took the cape from that Macumba site, and that became the costume.

SI: What about the medallion?

JMM: A guy who worked on the crew of one of my movies used to make these for a living. I asked him to make one which depicted Coffin Joe rising like a Phoenix.

It symbolizes the ups and downs of the character.

SI: How long has it been since you cut your nails?

JMM: I have always had long fingernails, since I was a child. Once I went 21 years without cutting my nails. They were much longer than they are now.

SI: So many of your films revolve around misogyny and the abuse of women. How

JMM: There have been Coffin Joe imitators, people who even tried to pretend that they were me, but the public never believed them, and they did not catch on. There are other filmmakers who made horror films after me, taking my lead, but they only copied formulas from American and European horror films. They didn't try to create anything that was uniquely Brazilian. The movies didn't work because they were not original. Before the

sixties, the Brazilian cinema was very simple. It was usually an adventure or a comic story without any folkloric or mythological touch to it. That only began after the sixties, which is when I began making these types of films. I taught them how to do it.

SI: Are there any other movies or filmmakers who influenced you?

JMM: I have no big artistic influences, because where I come from it was very difficult to get to see movies. They were not shown often. One of the things which really impressed me as a child were public awareness films, which were shown to the adults, about various diseases and how to protect yourself. I would sneak up into the projection booth of the theater where my father worked and watch these films. They were very violent and frightening. The only filmmaker who really influenced me was Charlie Chaplin, because his films were so funny and yet he had such a sad face. The character had an interesting dichotomy which impressed me.

SI: What do you find so appealing about the horror genre?

JMM: Horror is fundamental. Everyone is afraid of dying, and nobody knows what's going to happen from minute to minute. I like the idea of giving people the illusion of being in a horrific situation without them actually being in the dangerous ambience of real horror.

SI: A lot of your films involve various cult rituals. Is this a particular fascination of yours?

JMM: I am not a member of any religion or cult myself, but I research these things for my pictures a lot. I know a lot of people involved with various cults, whether it is voodoo or people who see aliens or what have you. I go to the place where they perform their rituals to try to get ideas for my movies.

SI: Why do so many of your films have to do with nightmares?

JMM: Practically all of my films are taken from dreams and nightmares. For a long time I had sleepwalking problems. I would walk around, shouting through the night. These experiences became a part of my movies.

SI: How did you first get involved in film making?

JMM: I started when I was nine with an 8mm camera which my father gave me. I started making films with my friends from the church. The films were kind of sick, so I was expelled from that church! To get reinstated, my parents had to go talk to the church and convince them that I was just curious and not abnormal in any way.

SI: There is a story that as a boy you saw a man rise up from his coffin at his own funeral. All the people ran away in horror, but you and your friends approached the man and asked him what it was like to return from the dead. What did the man tell you?

JMM: The man was even more confused than we were! He had cotton in his nose and in his mouth and he



Self-portrait pencil drawing by Jose' Mojica Marins.

does Jose' Mojica Marins feel about women?

JMM: The character of Coffin Joe is sexist, but I am not the character. I have been married seven times and I have twenty-three children. My sexual life has been pretty intense. All my ex-wives really like me! I shot a movie called *PERVERSION*, which was my homage to women. The movie is about a woman who gets revenge on a guy who sexually tortured her sister. A lot of women complimented me on the film when I presented it at a festival.

SI: Have there been any Coffin Joe imitators or filmmakers that you are aware of who have been directly influenced by you?

thought that he was dead. He said it was like he had woken up after a long sleep, but remembered nothing about what had happened during that period. It was like he had amnesia. He really didn't know what had happened to him. He was just asking everybody, "What happened?" Of course, he wasn't actually dead. He had been in a cataleptic trance.

SI: How much resistance have you faced over the years from Brazilian censors?

JMM: I have always had problems with censors. Not only in movies, but also in TV shows, my comic books, and the records I have released. I have released many records in Brazil, and I am trying to get them released here in the U.S. now. My first film, a western, was censored badly. At the time when it came out, in 1959, people relied on the opinion of their local priest to tell them if a film was good or not. Because the film had a scene with a naked woman in it, the Priest told the people not to see the film, so nobody did. In my next movie, DESTINY IN YOUR HANDS, there is even a Priest who is a hero in the film. I tried to do it as a compliment to the church so that they would tell people to go see the film. But the Priests still told people not to see the movie. So I said "the hell with it" and made the movies I wanted.

SI: Did you work with the same crew from film to film?

JMM: I created a kind of theater school, where poor people, old people, cab drivers- any kind of person, anyone who wanted to work in my movies- I would teach them how to use a camera, or whatever. This is how I gathered most of my crew. These people followed me throughout my career and were very loyal. A lot of them died, and then were replaced by others I had trained. For a long time, I worked with the same crew. For at least fifteen years I had the same cinematographer.

SI: We all have heard of your rigorous audition process in which people are asked to do all sorts of dangerous or repellent things in order to qualify to be in your films. What is the most extreme thing you ever asked an auditioner to do, and have you ever asked them to do things which you yourself would not do?

JMM: I would not do any of the things which I ask of actors! It came about because a lot of crazy people showed up asking to be in my movies. So I had to test how crazy they really were! The most repellent thing I ever did was that I had a woman suck live worms out of the eye socket of a man who wore a glass eye.

SI: I never want to be in any of your movies as much as I admire them!

JMM: (laughs) I never use professional actors. They are all my friends or people who have passed my special auditions. When I became famous, a lot of Brazilian actors came to me, wanting roles in my pictures, but I turned them all away. I believe fundamentally that in horror movies you shouldn't have recognizable faces, because it breaks the illusion and takes away from the tension of the movie. I also like to use ugly people in my movies because they have trouble getting other types of work. Ugly and deformed people like me very much.

SI: One of the trailers compiled in COFFIN JOE'S VISIONS OF TERROR uses a song by Led Zeppelin. Is the music in your films usually taken from other sources?

JMM: I often take songs and speed them up or slow them down so that it has the proper feeling for the scene. My wife was a singer and a musician and she helps a lot in choosing the music for the soundtracks. Almost none of the music in my films is original. We sample and steal little pieces from other sources. We do loops, we play songs backwards, whatever is required to get the proper weird effect.

SI: What about the scary sound montages used in the horror scenes of many of your films?

JMM: I try to record realistically. I go to really high buildings, and record the wind going "whooh!" across the windows. All the sounds are from real sources, and are combined in unexpected ways. I never use synthesizers or recorded sound effects.

SI: There's a story that you ran out of money on the last day of shooting a film and that you were forced to hold the cast at gunpoint until they agreed to finish the picture. How true is this story, and on what movie did the incident occur?

JMM: The story is absolutely true. The film was the first horror film, AT MIDNIGHT I WILL TAKE YOUR SOUL. It was the same gun which I use in the movie, but it didn't have any bullets. The last day of the

shoot was very rainy, and the cast didn't want to work. I told them that they had to work, because I didn't have anymore money to pay them for the next day. But they still refused, so I pointed the gun at them, pretending that there was bullets in it, and told them that I would kill them if they didn't work. I went berserk. I had lost everything. My wife was living with her father because I had no money, and I was really nervous because I had to finish the film on that day.

SI: How did you accomplish the effect of the "aura" seen around the ghost at the end of that film?

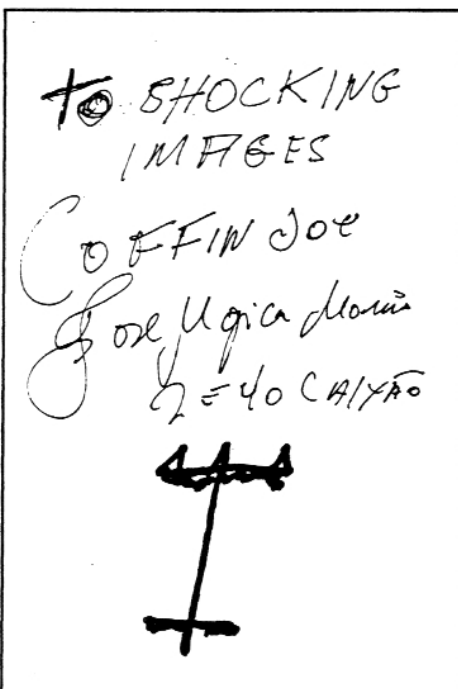
JMM: That was achieved with the glitter which women use to make their hair sparkle. I literally glued the glitter on the negative, and then printed it.

SI: Was the drug imagery in AWAKENING OF THE BEAST based on real experiences?

JMM: I never used drugs. My advisor was a narcotics official from the Sao Paulo police force, who told me how LSD users react. I based the imagery on these experiences, and on talks I have had with other users.

SI: Was the television interview used in that film created for the picture, or was it taken from an actual TV program?

JMM: That was an actual TV show. It was called "Who's Afraid of the Truth?" It was a debate talk show for which they would choose difficult topics, and bring in people to debate. When I knew I would be on the show I



brought a 35mm camera and crew and filmed it and used it in the movie. If you'll remember, in the movie the guy rips one of my magazines. That scene was real, and it made a lot of people want to buy the magazine. In fact, it sold out!

SI: IN THE STRANGE WORLD OF COFFIN JOE there is a neck piercing shown in extreme close-up which is so unbelievably realistic! Can you tell us how that effect was achieved?

JMM: The blood was real. We did that with a pig. We shaved the pig, and immediately before filming it was hammered in the head so that it wouldn't suffer. That's the way they kill a pig in a butcher's shop.

SI: THE END OF MAN is my favorite of your films. It is about a strange prophet who does a lot of good in a corrupt community. Yet he turns out to be a lunatic! What point were you trying to make?

JMM: I wanted to show that that community was so poor and in such need of leadership that they would believe even a lunatic. They needed so much: health care, education, jobs. They were waiting for a messiah to come, and it didn't matter who it was. And it ended up being this mad man.

SI: Which of your films are your personal favorites?

JMM: My personal favorite is the same as yours, THE END OF MAN, which is not a horror film. It's an allegorical piece. But in the horror genre, my favorites are AT MIDNIGHT I WILL TAKE YOUR SOUL and its sequel, THIS NIGHT I WILL POSSESS YOUR CORPSE. Also THE STRANGE WORLD OF COFFIN JOE, a three part anthology film, and AWAKENING OF THE BEAST, the LSD movie, which was banned in Brazil for eighteen years.

SI: You ran for the Brazilian House of Representatives in 1982. What was your political agenda?

JMM: Basically I wanted to help filmmakers. I wanted to help people in film schools, and to create more film schools, because it was a class that was not represented in government. I also wanted to help grave diggers and garbage men, because they are two classes of people which are needed, but who people don't like very much. They are always really underprivileged people.

SI: Have you had any offers yet to make or appear in any movies in the U.S.?

JMM: No. But I would like to, because the money that people spend on movies here, I would need only one percent of it to make a whole movie. I can make a feature for eight or ten thousand dollars. I really want someone to help me produce movies. In Brazil, it is no longer possible.

SI: Why is that? Political climate?

JMM: No. The reasons are financial. There is no more Brazilian film industry, actually. The Government financed films for many years, but they no longer do it. You need private enterprises to pay for them. It is very expensive now. There is only one lab that develops negatives now in the entire country, and they charge four or five times the price that it costs here. It would now be cheaper to make films here than in my country.

SI: What are you up to these days?

JMM: Today I live only thinking about my sons. I have some small children, and my mother is very old, and I have to take care of her. Those are my main worries in life. I want to help them to get a better living before I die. One thing which I really regret in life is that I was not able to come to the U.S. before this late time in my life. If I had come here in the sixties it would have been easier to get producers to back my films. I could have made much more money for my films than what I did in Brazil. I was constantly ripped off there. One thing which makes me really anguished and sad is that I know that after I die, I will be honored in Brazil as a great filmmaker. While I am alive they do not think that is the case. I try to show this frustration in my films.

SI: What are your plans for the future?

JMM: Immediately when I get back to Brazil I plan to finish the third part of the Coffin Joe saga, his quest for the perfect woman. I shot AT MIDNIGHT I WILL TAKE YOUR SOUL in 1963 and THIS NIGHT I WILL POSSESS YOUR CORPSE in 1968. Now I am shooting THE EYE OF THE GATES OF HELL. I've been shooting this movie for four years, and only forty minutes have been completed. This is the movie for which I shot my own eye operation. I was in a car accident and I got glass in my eyes. Very delicate surgery was required, so I photographed the operation with a 16mm macro camera. The scenes are incredibly gruesome. I constructed a script based on this operation, in which Coffin Joe inhabits this man's eyes after a car accident. I need six to eight thousand dollars to finish the movie.

SI: Are there plans to release any more of your films here soon?

JMM: There are plans to release two other movies through Something Weird Video. One is a long feature I directed in 1972 in Super 8 called THE PLAGUE, which we got a copy of from an old lady who had it in a vault somewhere. The other is a sequel to THE END OF MAN, which is called WHEN GODS FALL ASLEEP, which we found a mint copy of in the Brazilian Film Archives. These will be out in Probably July or August. I am also trying to find as many episodes as possible of the 150 one hour TV shows which I directed over a four year period. Some of them were burned in a fire at the TV station, but I think we will be able to get copies of a lot of them. These shows consisted of a half hour of debate with the audience, debating poignant, controversial topics. Usually there was a panel of conflicting experts, often including a Priest and a Macumba Witch. Then there would be a thirty or forty-five minute episode shot on video.

SI: Do you have any parting words for the readers of SHOCKING IMAGES?

JMM: I wish you all the very best and have a good night's sleep!

A shocking portrayal of savagery and violence! RUGGERO DEODATO'S CANNIBAL HOLOCAUST

CANNIBAL HOLOCAUST (aka *Nackt Und Zerfleischt*, *Cannibal Massaker*, *Holocausto Cannibal*, *Cannibal Omega*. 1979, D-Ruggero Deodato. S/P-Gianfranco Clerici. Uncut, 96 min.)

Possibly the most disturbing and violent film ever made, **CANNIBAL HOLOCAUST** has remained the epitome of a bizarre sub-genre, and refuses to lose any shock value after 15 years!

A group of award winning documentary film makers, Alan Yates, Faye Daniels, Jack Anders, and Mark Tomaso (Perry Pirkanen, Francesca Ciardi, Salvatore Basile, Ricardo Fuentes) go on an expedition to Amazonia (or "The Green Inferno") to document cannibal tribes.

Two months pass and they have not been heard from since.

Professor Monroe (Italian porno actor Richard Bolla credited here as Robert Kerman), his guide Chako, and his assistant Miguel attempt an expedition to uncover what happened to the explorers and hopefully retrieve the footage they had filmed. The corpse of their guide Felipe is discovered and they witness a crude punishment for adultery by a native. A man penetrates his wife with a large phallic shaped stone, before beating her in the head with it.

The jungle is ruled by two rival cannibal tribes, the Yanomamos (Tree people) and the Shamataari (Swamp people). Monroe stumbles upon some Shamataari gutting a girl while rapping another. When the Yanomamos show up, several Shamataari

Yanomamo. As the people scream while being burned alive, Mark marvels at how beautiful this sight they have

a group of cannibals. Jack is killed and Mark does nothing to save him. His only concern revolves around the filming of Jack's demise and the safety of the footage. Jack is castrated and his torso is brutally pounded with crude hammers made with large stones. His intestines are held triumphantly by the cannibals before being consumed. Faye is captured and brutally raped before being decapitated. Her head help up triumphantly as well. Mark's efforts of escape are quickly thwarted as his camera falls to the ground, staring into his own lifeless face.

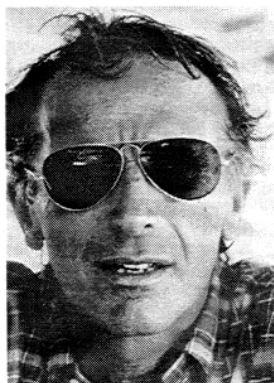
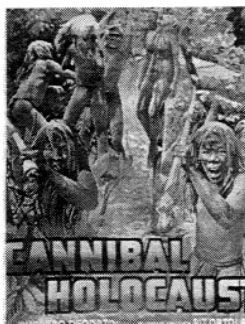
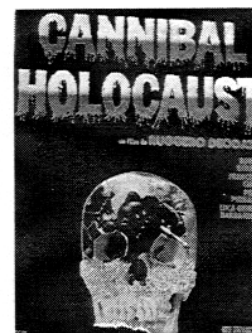
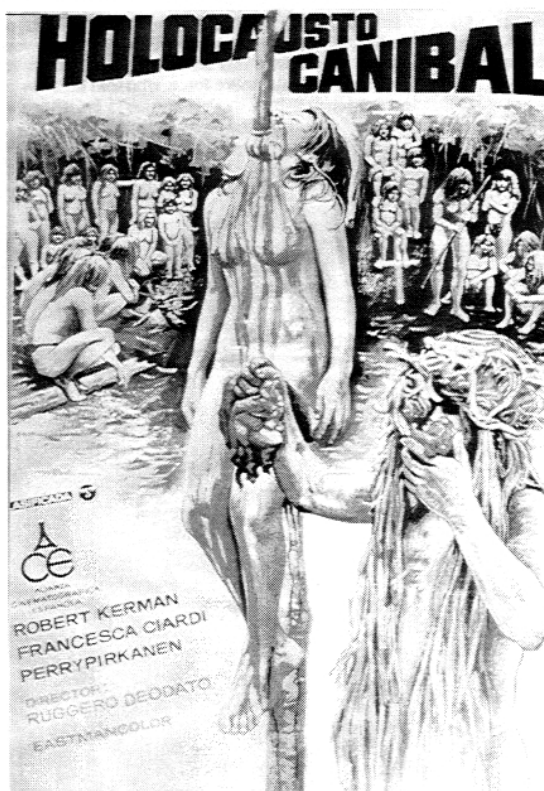
The film is broken into two basic sections. The first involving Prof. Monroe's efforts to retrieve the film

and his experiences with the cannibals.

The second half consists of the viewing of the retrieved footage. Deodato uses color and (self-induced) scratched film, giving the footage an incredibly life like feel. Joe D'Amato used this technique for his 'snuff film' footage in **EMANUELLE IN AMERICA** (aka

Brutal Nights, etc., 1976), perhaps being the influence for its use here. Nevertheless, the footage appears extremely authentic and highly disturbing.

The crew of documentary film makers are vile and sadistic murderers who's camera never stops rolling. They kill a large tortoise to eat and laugh as Faye vomits. A large spider crawls on her shoulder as Mark laughs at her fright and discomfort. One particular display of their inhumanity is realized through the death of their guide, Felipe. When bitten



Ruggero Deodato

are shot as a gesture of friendship. They are taken to the village and witness a death by mutilation ceremony of a warrior. Monroe later discovers a crude monument fashioned from several skeletons and pieces of camera equipment, obviously the remains of the previous expedition. The tribe believes Monroe contains special powers via his microcassette recorder, which he trades for the canisters of film. But not before he takes a bite out of raw human heart at a tribal celebration.

Back in New York, the footage is viewed and it is discovered that the group of documentary film makers are sadistic and vicious, bent solely on what spectacular sights they can capture on film. They are shown entering a village, forcing all the natives into a large hut before setting it on fire, citing a massacre of the Yakumo by the

created is to him.

The atrocious list continues. They witness a woman punished for being pregnant out of wedlock. The fetus is pulled from her vagina and buried in the mud before



several women stone her to death. Upon discovery of a woman impaled on a post, the group is extremely excited. Mark is seen smiling as Alan remarks, "Watch it! I'm shooting!". Whereupon Mark immediately appears to be upset and disgusted by this horrific scene.

The old adage "What comes around goes around" proves fatally true for the group as they are attacked by



on the toe by a snake, his entire left leg is immediately severed when only the toe was necessary. The men are obviously enjoying this as well as the gang rape they commit on a lone native girl. Alan even shoots Mark and Faye having sex much to their surprise. They have no regard for human or animal life, motivated only by the desire of fame and recognition, obtained through the incredible falsities of their own creation captured on film. As the Yakumo people die in the fire, Mark screams how this footage will win them an Oscar. Ironically, their camera manages to capture their own deserved deaths as well.

Deodato claims the film was made as an outcry against exploitive media. When Monroe returns to New York, TV

mean the real life (and extremely unnecessary) killing of animals for the

portrayed on the screen, making it seem naturally



sake of shock within a film? Deodato may be trying to explore the idea of exploitation by the media, but he is guilty of doing exactly what he is claiming to be against. Perhaps the only way to show exploitation by the media is to be exploitive? With its faults behind it, CANNIBAL



executives are immediately offering him a show to display the discovered footage, sight unseen. Monroe insists to view the footage before agreeing

CANNIBAL HOLOCAUST beats all records of ignominy: rapes, meals made of fresh human flesh, close-ups on decaying bodies, endless cutting ups and various mutilations are all described with a great lavishness of sordid details.

Jacques Zimmer
"La Revue du Cinema"

to anything. Even after an initial viewing, the truth behind the footage is discovered, the executives still insist on a show that they believe would generate massive ratings. Sensationalism is all they care about. The fact that the footage is faked is irrelevant. Finally, after all the footage is viewed, everyone is thoroughly disgusted and the footage is to be burned. Monroe leaves us with our token 'philosophical' ending as he ponders who the real cannibals are.

If anyone is guilty, it is Deodato. The basic idea beneath this film lies solely on the desire to shock, disgust, and upset. The opening of the film states "For the sake of authenticity, some sequences have been retained in their entirety". Does 'authenticity'



A mock statue made of human skeletons and camera equipment.

As in many movies of this nature, the film pretends to condemn what it exploits. The pseudo American film makers are presented as the villains who should not have filmed the very images which the Italian Deodato and others offer or sale.

Phil Hardy
"The Aurum Film Encyclopedia"

CANNIBAL HOLOCAUST virtually destroyed Deodato's career. At its premiere in Italy on February 8, 1980, the film was immediately seized by Italian courts on the grounds of obscenity. After a three year legal battle which Deodato won, an edited version was released. "Not suitable for children under 14"

One of Europe's first 'video nasties', numerous dealers were imprisoned for stocking the film. Deodato spent nearly ten years dealing with various legal battles caused by the film. Facing possible arrest on numerous occasions, Deodato was cited for the animal deaths as well as being a possible 'snuff' film. In the end, Deodato was cleared of all accusations.

The press response to the film ranged from



HOLOCAUST achieves what it sets out to do, disturb the viewer. Not only is this film mentally disturbing, it is visually disturbing as well. In its own right, a cinematic masterpiece. An all too real portrayal of savagery and violence.

Of special note is the music score by Riz Ortolani. The steady and melodically soothing guitar score ironically accentuates the visceral action that is continually



"Take another little piece of my heart!"

generous to total trash. Upon its theatrical release in Japan, the film reportedly brought in millions of dollars,

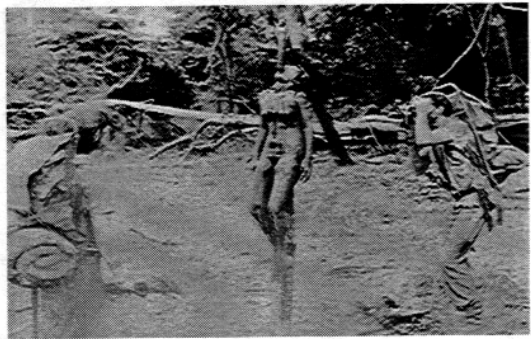
second only to E.T. THE EXTRA TERRESTRIAL!
The film has never been released in any form (legally) in America. An uncut Japanese laser disc has been released, but the inevitable 'digitizing' makes it virtually

existence, thought the completely uncut print runs 96 minutes as stated above. The print features Spanish subtitles and a gruesome preview for a 'mondo' style documentary, AFRICA-VIOLENTIA Y SALVAJE (Africa-Violent and Savage).

The film was shot on location in Columbia around Leticia, near Brazil and Peru. The location near where coca is sold to make cocaine, provided dangerous shooting circumstances. Real natives were used for all jungle sequences and all interiors were shot at Rome's DePaolis Studios. The film was released in Italy by PIC Distribuzione. Also of note, a young Lamberto Bava acted as assistant director to Deodato.

This is easily Deodato's best work (if that is something to be proud of). His first directorial look into the cannibal world was through JUNGLE HOLOCAUST (aka Last Cannibal World, etc., 1976, see cannibal film

section) and slight dabbings in the uncut INFERNO A DIRETTA (aka Cut and Run, Amazonia, 1985). Now spending his time directing "erotic-thrillers" about killer telephones (DIAL HELP, 1988) and washing machines



A cannibal cure for constipation!

unwatchable. The film has also recently been



Jack meets his death.

released through a Dutch video company, though it is unknown how complete (or incomplete) the print is. Several 'bootleg' versions are in

The scenes of cannibalism are reconstructed with an incredible forcefulness. Deodato does not hesitate to have recourse to ethnology to give a respectable varnish to his movies. However, appearances do not mislead anybody and in fact reveal quite clearly that the real intentions of the director are to shock, scandalize the spectator and upset his stomach.

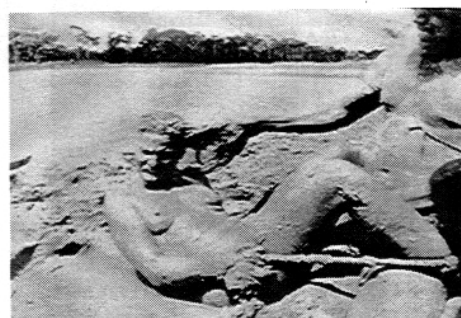
Marc Toulec
"Mad Movies"



Faye Daniels can't wait to be dismembered.

(THE WASHING MACHINE), it is obvious that his peak directorial efforts lie within his entries into the cannibal film world.

Though highly visceral and extremely disturbing,



A brutal punishment for adultery.

CANNIBAL HOLOCAUST is essential viewing for it's absolutely no-holds barred, raw, and shocking contents and outlook towards film making. A film so powerful and shocking, the likes of which surely will never be equaled or surpassed!

HOLOCAUSTO CANIBAL



CANNIBAL MANIA!!

The first installment in a look at the world of cannibal films!

Cannibalism, the eating of human flesh by humans, is a practice that has existed in a very wide variety of cultural settings throughout history. Taken from the Spanish word, *canibal*, referring to the Carib Indians of the West Indies. Used mainly as a ritual and not for general nutrition, cannibalism is a brutal and bizarre practice, that may still be utilized in very remote areas of the world today. This is the basis for one of the strangest and most violent sub-genres of obscure film. Within this issue and the next, we will be looking at several cannibal films, most of which being produced in Italy. Now, let the feast begin!

MAN FROM DEEP RIVER

aka Deep River Savages, Il Paese Del Sesso Selvaggio, Sacrifice!, Mondo Cannibal, El Paese Del Sexo Salvaje (A Nation of Sex Savages), Au Pays De L'Exorcisme, Mirage. 1972. D-Umberto Lenzi. P-Ovido Assonitis. S/P-Francesco Barilli, Massimo D'Avack. 92 min.

While photographing exotic locations in Thailand, Bradley (Ivan Rassimov) is captured while snorkeling by a native tribe. They believe him to be a sort of fish and he is put through numerous endurance tests including a mock crucifixion on a revolving cross as several darts are shot into his skin. Eventually, he is accepted into the tribe, becoming a respected member of their society.

He falls in love with a native girl, Maria (Me Me Lay), they get married, and spend lots of time chasing each other around like idiotic children. Shots of a butterfly are shown as they have sex being a metaphor for nature in all it's beautiful glory (right!). Maria later dies during childbirth, perhaps because of a curse placed on her and Bradley after he showed up the local witch doctor. Soon after, the village is burned down by a vengeful group of cannibals.

Of course, once captured he can only think of escaping and even tries to flag down a helicopter. Later, he is seen hiding from the very same helicopter as he has accepted his new way of life. Bradley screams about what savage murderers these people are as he witnesses the removal of a rival tribesman's tongue early in the film. Soon after, Bradley is the main perpetrator of the act he previously deemed savage.

Bradley is accepted as a respected member of the tribe's society and it's ironic that he is responsible for the destruction of their village. After discovering a small group of cannibals raping a girl from his village, Bradley instigates brutal justice on the cannibals causing them to later retaliate by burning down his village.

This was the first in a long line of cannibal films (the bulk of which being both produced and directed by Italians) and one that Lenzi is really proud of. The film was released domestically by Prism Video and is missing one minute worth of cannibalism which apparently appears in the version titled *EL PAIS DEL SEXO SALVAJE*.

Shot on location in Thailand, a disclaimer cites the film is based on authentic tribal rites. We are able to witness several animal deaths, including the lopping off of the top of a monkey's head so as to eat his brains. As I state

in my *CANNIBAL HOLOCAUST* article, I really dislike these scenes and is blatantly obvious they are presented as the most exploitable scenes.

The producers immediately announced a sequel. Since Lenzi was busy filming *NAPOLI VIOLENTA* (1976, aka Death Dealers, Violent Protection, Sudden Justice), the project was given to Ruggero Deodato and took shape in the form of *JUNGLE HOLOCAUST*!

JUNGLE HOLOCAUST

aka Mundo Canibal! Mundo Salvaje!, Le Dernier Monde Cannibale, L'Ultimo Mondo Cannibale (The Last Cannibal World), Mondo Cannibale II, Carnivorous. 1976. D-Ruggero Deodato, P-Giovanni Masini, S/P-Renzo Genta, Tito Carpi. L&M, uncut. 91 min.

Though *CANNIBAL HOLOCAUST* may be the "king" of the cannibal film, *JUNGLE HOLOCAUST* is definitely the best, showing Deodato's unequaled flair (by himself or other directors in this genre) for powerful direction.

Robert Harper (Massimo Foschi) and his partner, Rolf (Ivan Rassimov), are stranded in the jungle while on an expedition. The people they were supposed to meet are nowhere to be found and since it will be dark soon they are unable to leave until the next morning.

Unfortunately, things get worse by the minute. Robert and Rolf witness a woman's corpse being eaten, and after falling in the river, Rolf is swept away by the raging rapids. Robert quickly realizes he is completely alone and scared to death as the powerful noise of the raging river is quickly reduced to dead silence in his ears.

After being captured by a native tribe, Robert is taken to a giant cave, tied to a huge rock, and stripped. After realizing he is not circumcised, the curious natives proceed to pinch and pull on his penis and other body parts. He is then suspended by the waste several hundred feet in the air. The natives believe Robert can fly and is allowed to free fall, nearly hitting the ground, before coming to a painful, jerking stop

several times. This is an absolutely incredible scene! The inside of this cave is huge and the long shots of Robert hanging in the air, are amazing and frightening. Deodato better be damn proud of this scene as it is breathtaking and easily the best ever to come from his cannon.

Robert is then placed in a cage with a strange bird who fights with him for scrap entrails to eat. Children urinate and throw rocks on him before finally escaping and taking native girl, Palan (Me Me Lay), with him.

When Palan tries to escape, Robert is taken over by rage and a strange desire as he beats and rapes her. He must have been pretty good considering when he wakes up the next morning, she has prepared food (consisting

of bugs and plants) and is now willing to help him through the jungle. Ironically, they run across Rolf and continue together towards the airstrip through cannibal territory.

The cannibals quickly discover the group, capture Palan and spear Rolf. Unable to save Palan, the cannibals decapitate and eviscerate her corpse. Her ribcage is hollowed out and a fire is built. But not to cook her flesh as the boys are already digging into various body parts.

To help protect themselves, they dip the spear taken from Rolf's chest into snake venom and Robert soon is involved in a one-on-one bout with a cannibal. The

venom is effective and Robert is next seen pulling the heart from the cannibal's body, taking several bites from it. This is my favorite scene in the film and any cannibal film for that matter. Deodato did a great job in catching the psychological aspects of the effect this entire ordeal is having on Robert. Unwillingly, of course, Robert is reduced to a level of inhuman savagery by these cannibals. Not only that, but this

is about as big of a "fuck you" that Robert can display to the onlooking cannibals.

The cannibals must have considered Robert an equal now as he is allowed to continue towards the plane. It is obvious that this ordeal is having it's toll on Robert's mind as he tries to justify his act of violence to a barely

conscious Rolf. Basically, Robert is trying to convince himself that he did what he had to do to keep them alive, which is probably true. Though this act is something that goes beyond Robert's reasoning and very hard for him to comprehend.

Ultimately, they reach the plane and as they take off, Rolf dies and Robert, in shock and disbelief, continues to tell Rolf he'll be all right.

Of course, this is loaded with several animal deaths that churn my stomach. Me Me Lay (or Lai) doesn't look as cross-eyed here as she does in *MAN FROM DEEP RIVER* and appears to be wearing lip

stick in a few shots. The music by Ubaldo Continiello, leaves you with a bad feeling, almost subconsciously signaling the horrors to come. Script continuity (big job, I am sure) was provided by Lamberto Bava.

The film was shot in actual locations in Malaysia and on the Philippine Islands using real natives. The story idea was taken from an article published in *READER'S DIGEST* and the opening credits of the film claim it is a true story about the discovery of a tribe on Mindanao

CAN THIS MODERN MAN SURVIVE IN A STONE AGE WORLD?

Robert Harper planewrecked in an unexplored jungle hell. THIS IS HIS TRUE STORY!



JUNGLE HOLOCAUST

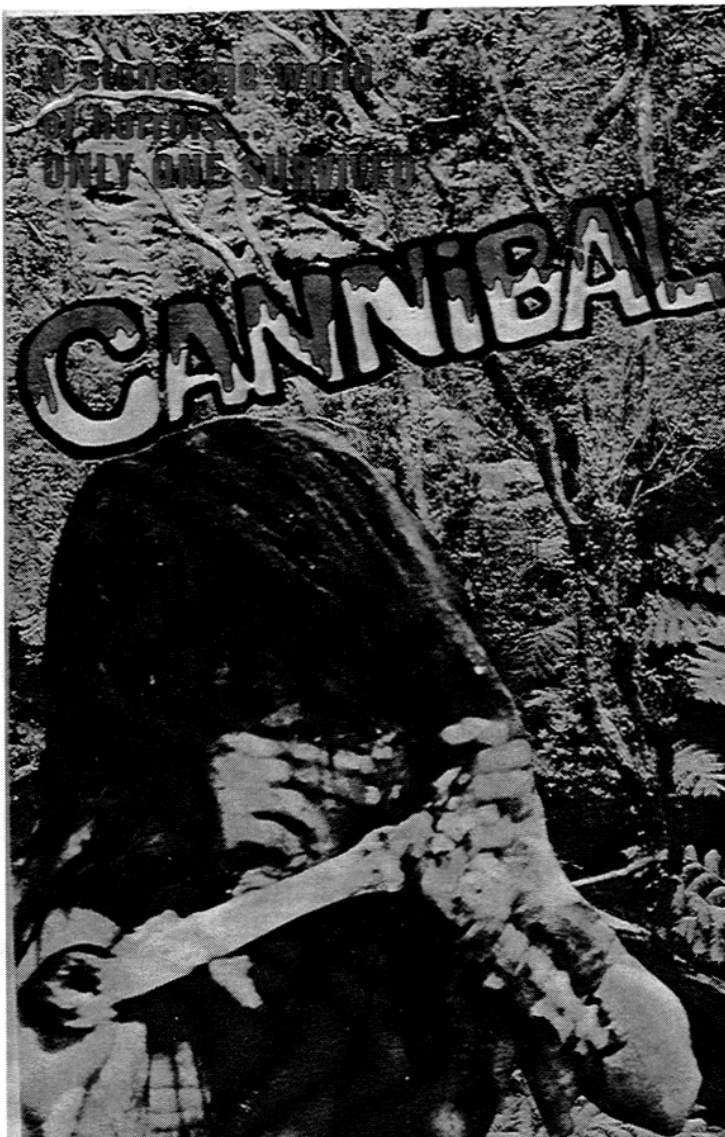
Island as witnessed by Robert Harper. I have never seen the actual article so the amount of speculation is not known.

There are several stories about the making of the film. Umberto Lenzi's story probably being the closest to the truth (see last paragraph in *MAN FROM DEEP RIVER* review). Deodato claims that he read the article and then got the idea for the film. Since cast members from Lenzi's film were used, his version seems appropriate. Both directors continue a childish hatred for each other to this day. Lenzi is obviously upset that Deodato easily surpassed his efforts in this strange genre. Also considering the fact Lenzi was originally to direct this film. Deodato continues to be pissed (and rightly so) at Lenzi for lifting the entire scene of Palan's evisceration and using it in *EATEN ALIVE* (see next issue). Either way, it is ridiculous and Lenzi should be happy with the way things have worked out as he seems to have much more of a career than Deodato does at this time.

Of course there are several versions of this film available. The one reviewed here was released in 1985 through (now defunct) Video City. The Italian language print, *The Last Survivor*, runs 88 min. and is uncut. The most commonly available version goes under the title, *Cannibal*. Released in 1988 on Meteor Video (it appears that Xenon now own the rights) in a slightly letter boxed format at 83 minutes, several scenes are missing. The close up shots of Robert's penis being pulled, close up of ants eating a native's arm, and the entire evisceration of Palan are missing. A crocodile being slaughtered and Robert eating the cannibal's heart are shortened considerably.

The dramatic power still remains in the Meteor version, but I am one of those fickle fans that must see the film as the director intended it. Of course this is highly recommended.

Need cheap artwork for your films? Just give a kindergarten student some crayons and a cannibal picture!



THE CANNIBAL CARNAGE CONTINUES!!

Due to lack of space, this feature was shortened. But you can bet your ass there will be plenty of glorious bloodshed featured as we take a look at the following films and alternate versions of several of them in the next issue.

TRAP THEM AND KILL THEM

DR. BUTCHER M.D.

WHITE CANNIBAL QUEEN

WE ARE GOING TO EAT YOU

EATEN ALIVE

MAKE THEM DIE SLOWLY

MANHUNTER

CANNIBAL APOCALYPSE

CANNIBAL MERCENARIES

AND HOPEFULLY MORE!

Who knows? This may turn into a three part feature if I can get some help in finding other cannibal films. I am looking for *CANNIBAL TERROR*, *MOUNTAIN OF THE CANNIBAL GOD* (and the cut version, *Slave of the Cannibal God*), *TASTE OF THE CANNIBAL* (Joe D'Amato), *ADAM AND EVE VS. THE CANNIBALS*, *GREEN INFERNO*, and any other titles that I don't know about. If you can help, please call or write. Thanks.

MONSTER ZERO



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feature with
special photo
section, John
Waters' *SERIAL
MOM*, more
cannibals, Jean
Rollin, more
reviews, & more!

Out around March, 1995
(but don't hold me to that!)

THE VIDIDIOT IN ASIA

by Andrew Kenny

Ah! The joys of Asian films. I can still recall walking into a Chinese video store for the first time. A rush of video mania swept over me as I eyed all those titles. Which ones to rent first? Wow! Jackie Chan on laser disc! If only I had a player. Cantonese and Mandarin? I thought Chinese was Chinese. Chow Yun-Fat? Who is that and which is his first name? Questions, questions, questions.

Since then I have seen hundreds of Chinese movies. Often ignoring the latest American release to re-watch SEVENTH CURSE once more. I still have questions but I know quite a bit more about not only the films themselves but also China's culture. China is a big fuckin' country that not only is as diverse as America but has a helluva longer history. And any culture that invented gunpowder should be checked out more. Anyone who is reading this and has yet to invest some time researching the culture should do so. It's history is filled with riches beyond the minimal amount of facts learned in your last history class. If you can get your hands on the English translations of Chinese classics, do so.

OUTLAWS OF THE MARSH is one of the better known books and a terrific read. No one will think classic literature is boring after reading this collection of short stories filled with sword fights, graphic bloodshed, sex, and two of my favorite pastimes: drinking and eating large quantities of beef.

In the near future I hope that the films of Japan are given as much attention as Chinese cinema is today. I'm not talking about the rubber suit monster pics, state of the art animated movies or the ultra violent flicks such as GUTS OF A VIRGIN. Rather I am referring to mainstream films. Only a few have made it overseas (Akira Kurosawa's samurai flicks, Juzo Itami's TAMPOPO...) but they are just a tiny segment of Japan's output. Surely any country that loves movies as much as America must have a treasure trove of celluloid waiting to be panned by us occidentals.

Japan does love movies and it shows in its releases. At last count they had over three times the number of laser discs (LDs) as America (and aren't collectors always after a copy of the Japanese LD?). Pick up one of their VHS tapes, put it in your VCR and take a good look at the picture. It'll be the best damn picture you've seen this side of a laser disc. That quality is not just limited to the big budget pictures either. It's on all releases no matter the country of origin. Pick out a Chinese movie from your collection. The print doesn't look that great, does it? Now check out the Japanese release of that very same movie. It is pristine and there is a good chance it is letterboxed. At one Japanese video store I found a copy of Cronenberg's CRIMES OF THE FUTURE. The picture was excellent. I can't even find a good copy of RABID or THEY CAME FROM WITHIN in the country that has made him millions of dollars!

Unfortunately for us ugly Americans though, the films have no subtitles and I see no chance of them being released in a subtitled version either.

Below I've included a few Japanese reviews with the Chinese ones. I've used the English title if it has one otherwise I've used English characters to represent the Japanese title. I know no Japanese (aside from "Hi", "Honda", and "Nintendo"...) and had to rely on the video clerk for a translation. I can just imagine what was going through his head as I checked out their selection of movies.

Recently my local Chinese video store picked up copies of the A BETTER TOMORROW series on laser disc. These were meant as sell through titles (similar to

companies such as Goodtimes or EDDE who sell VHS releases here for under \$10) and no effort was put into production of these discs. They are as cheaply made as possible. In fact part III is set up so that the left channel is Cantonese and the right channel is Mandarin! The only advantage to checking out these discs is that the picture quality is better than the VHS release (which was often too dark) and the subtitles can finally be read. After watching part III on disc I finally learned what exactly was going on!

For those of you without a laser disc player: go out and get one! There is nothing better than kickin' back with a beer, watching a kick ass picture with the soundtrack cranked all the way up on the stereo until the walls are vibrating from all the explosions and gun blasts. And since the theaters are filled with ignorant moviegoers making more noise than the Chicago L train, it is the only way to go.

Good news and bad news for renters of Chinese VHS videos. Recently the distributors have been adding plot synopsis and credits on the back of the display boxes.



Jackie Chan in DRUNKEN MASTER 2

But they have also started to release movies on two tapes even though the movie is under two hours in length. The only motivation for this is pure greed (the video and audio quality is not much better). I do not know any martial arts but I certainly would be performing some fancy moves on the bastard who originated this practice if left with him in a locked room! (Apparently this is a common practice for films over a certain budgetary limit. The reason being purely financial in hopes of making more of the initial budget back as well as garner more profits.-ed.)

Special thanks goes out to Ming Ko, who not only makes a damn fine stir fry, but mind my ignorant and to all Laserland in Estates.

DRUNKEN
2 1994
LD: 2 discs,
CLV. LBX.
subtitles. D-

Leung. Jackie Chan, Ti Lung, Anita Mui, Andy Lau.

Jackie Chan goes back to his chop socky roots in this sequel to his 1978 hit. He may not move like he did nearly two decades ago, but he can still kick ass and crack jokes at the same time. Even Dong Baio has a cameo to hearken back to Chan's earlier films.

Chan plays Wong Fei-Hong, only child of Wong Kei-

Jackie Chan
may not move
like he did two
decades ago,
but he can still
kick ass and
crack jokes at
the same time.

MASTER
***. Mei Ah
3 sides,
Chinese with
Lau Kar-

Ying (Lung) and Madam Wong (Mui). Two thoughts. Why did Chan decide to play yet another variation of the Chinese Superman, when it has already been done numerous times in such films as ONCE UPON A TIME A HERO IN CHINA, ONCE UPON A TIME IN CHINA, and LAST HERO IN CHINA? I have never thought of Chan being a political reformer out to right the wrongs of those who govern, so why play such a usually revered character? Secondly, how is it that Chan, who is forty years old, plays a character living at home with parents only a few years older than himself?

The plot, as in many of Chan's films, is negligible. While on a trip with Dad and servant Tso to pick up supplies, Chan hides ginseng in a British consulate's luggage to avoid paying taxes on it. When he later retrieves the package from the baggage car of the train they are traveling on, he finds he has mistakenly gotten a royal seal. Chan has unwittingly uncovered a British plot, with the aid of corrupt Chinese, to steal priceless Chinese artifacts out of the country. (In a Chinese flick

the really bad guys are always British, Japanese, or Russian. Damn foreigners!) Chan gets swayed to help retrieve the artifacts by a Manchurian officer who has been working on the case.

Ti Lung puts in a good performance as the harsh and stern father who is not above beating his son for being cheeky and getting into trouble. He particularly hates when Chan practices the drunken style. I was surprised though that Lung didn't fight more in this film. He was the star of numerous chop socky flicks such as VENGEANCE, THE NEW ONE-ARMED SWORDSMAN, and THE DEADLY DUO. Anita Mui plays her role as mom to perfection. She is a crafty, bitchy, foil to Lung's straight laced character. Not only does she gamble at Mah Jong, knows how to 'skirt kick', but

encourages Chan to show off his fighting abilities for her girlfriends. How is that for a mom!

As per usual the highlight of a Chan flick is the finale. The climax to DRUNKEN MASTER 2 is no exception. It takes place in a steel mill with plenty of hot coals, vials of industrial alcohol, hot poker, and railroad carts to get in the way of the combatants or be used as weapons. The main Chinese bad guy is an excellent fighter and relies heavily on the fanciest footwork I have ever seen. I won't spoil any surprises about the climax, but Chan proves he can still handle the wildest stunts.

Andy Lau has a small part in the beginning of the film. I have yet to figure out what he is doing in the movie! His character doesn't need to be there.

Why was this released on two discs when it runs under two hours? Money! Yet another example of the Chinese distributors grabbing for as much money as possible. Why doesn't Chan kick their asses and put them into line.

MIKADO ROIDO 1991 ** Japanese.

The best thing to be said about this movie is that it's one of the finest looking shot on video movies (Filmlook?). The directing is also exceptional. Too bad the madman running loose plot is cliched. The prologue, shot in black and white, takes place during WWII. Japanese soldiers break into a scientist's underground bunker, ransack the place and shoot him. But before the scientist dies, he unleashes three of his projects: two altered men and a super soldier in a crude looking form of powered Armour. During an air raid the two men escape the bunker, but the super soldier is trapped. Decades later a disco (!) is built on top of the bunker. Somehow the super soldier is able to break out of the bunker and

terrorize those in the disco's parking garage. The two men sense that the super soldier is on the prowl and head to the disco to destroy him. There's some gunplay with WWII era weapons (Sterling SMG, Nambu pistol) that produces less than spectacular hits. Nothing special.

THE SHOCKS ** Japanese.

Japanese version of **FACES OF DEATH**, the latter chapters at least. Car crashes, shoot outs, explosions, lingerie show (!?), assassinations, hangings, mob brutality, boat accidents, raging fires, are all culled from television archives. The producers add their own sound effects but otherwise little of the footage is obviously fake. Entertaining at times.

SWEET HOME 1988 **1/2 Japanese.

Above average haunted house film with good special effects and a few wet ones. A group of researchers travel to a remote mansion to study an intricate painting. When the driver disturbs a grave post it awakens a female spirit bent on revenge. One woman gets hysterical, crashes the car, digs up a dead baby and gets a great axe through her skull. The driver meets up with the shadow spirit and has part of his lower body melted into a pool of bloody slag. The remaining people try to fight off the spirit. It ends happily.

PEKING OPERA BLUES

1986 ***1/2. LD-CLV. Chinese with English subtitles. LEX. D-Tsui Hark. Brigitte Lin, Cherie Chung, and Sally Yeh.

I cannot stand traditional Chinese music. It grates on my nerves to such extremes to drive me madder. It all sounds like random notes sung off key or a cackle of chickens letting out one last belch before being gutted. That is why I passed over this title a few times until I realized Brigitte Lin had a starring role. My love of Lin overcame the fear of perhaps having to sit through an hour and a half of screeching and pot banging. My fears were unfounded. While **PEKING OPERA BLUES** does have Chinese music, it is kept thankfully short and did not shred my eardrums too badly. In fact, **PEKING OPERA BLUES** is a brilliantly crafted film and yet more proof that Tsui Hark is one of the finest directors and producers working anywhere.

The film opens in the early 1900's. China has no strong central government, only tyrannical generals who are in control so long as they can field an army. We follow three young women, each from a different cross section of the culture. Sally Yeh plays Sheung Hung, a poverty stricken singer. Yeh's only concern is living day to day and getting enough food to eat. She is crafty and not above stealing. Cherie Chung is Pat Neil, who comes from a middle class home. Her father owns the local theater which puts on traditional Chinese plays (colorful costumes, martial arts fighting, and terrible singing). Chung desperately wants to be an actor but her dad won't stand for it. All the actors are males and even play the female roles. The actors are so effeminate that a few male characters fall in love with them and comment that they look prettier than the women that had the night before. The third female lead is Brigitte Lin (I like her English name better than Ling Ching Hsai), who is the daughter of a general not only interested in controlling the province but all of China. Lin loves her father but detests his hunger for power. With the help of contacts in a democratic party, an army deserter, Chung and Yeh, Lin plans to steal documents from her father and expose the corrupt government. Along the way, the group gets into all sorts of problems, comedic situations and action set pieces.

Not only is the script political, witty, and intelligent, but the actors use it to create well rounded characters. Definitely a treat. Once again, Brigitte Lin dresses so as to pass for a man. Why does she do that? And what does that say about me who finds her attractive? Any Freudians want to comment on that one?

TOKYO: THE LAST MEGALOPOLIS 1987 **1/2. Japanese. LEX.

This is one flick that I really wish was subtitled. Not

only does it clock in at over two hours long, but it is rather talky. I wonder how many important plot elements I missed. But Tokyo does have many good things going for it, namely it's a fun, cartoonish B-movie romp filled with special effects (the film has a modest budget but the FX never look cheap).

The movie takes place during the early or middle 1900's and while I cannot testify to its historical accuracy, it looked authentic to me. Unlike some period films which limit themselves to a couple of older cars and clothing, TOKYO has shots of entire city blocks dressed up to look like the time frame. There are cars, an electric trolley, shops, women wearing kimonos all the time and hundreds of extras walking along the crowded city streets. It may be ignorant of me but when I think of this time period for Japan I will remember this movie and its look.

Good versus evil is the plot boiled down to its basic ingredients and like other films of this nature, it has an interesting and sinister villain. The villain in this case is based on the Bison character from the popular arcade game Street Fighter. He is a tall, uniform clad ugly bastard with supernatural powers who's coming is

audience that audience would turn on the distributor. It's not that the film is graphically more violent than its American counterpart, it is just...different. I cannot quite explain the elements that make the movie so Chinese. Maybe it is the combination of horror and comedy. Comedy that springs out of vile, evil and unnatural acts.

The plot of this flick is similar to countless others before it. A serial killer is on the loose and the police must catch him. The killer (played by Anthony Wong, who is in every damn film I've seen recently) murders a man over money in Hong Kong and escapes to Macau where he becomes a citizen through an amnesty program. In Macau he murders a restaurant owner and his family and takes over running the business. But nosy people keep asking him too many questions and he has to dispose of them also. Luckily, he runs a restaurant so he hacks up the bodies, grind some meat, boils the organs and comes up with a large cache of BBQ pork filled buns and soup. Mmmmm... good! One man nicknamed Fatty (aren't they all?) can't keep his hands off the buns. Meanwhile the police are investigating the tattered and torn remains of a murdered person that washed up on shore. The police are rather inept in their detective work.

They constantly quarrel, make fun of each other, argue over who has to do the dirty work and the revered commander shows up at work with a different hooker every day. Somehow they link the murders to the serial killer but must get a confession so they beat him. When that doesn't work they throw him in prison to be beaten by the inmates including a relative of the restaurant owner he killed (played by 'Crazy Big Guy' in a perfect role for him).

THE UNTOLD STORY is a decent flick for those that don't mind a demented, twisted kick. Cannibalism. Meat grinder action. A plethora of amputated limbs. Rape using chopsticks. Urine drinking.

This flick is also showing up under the title **HUMAN MEAT BBQ BUNS**. That title is translated from the Chinese title. It should not be confused with a piece of crap movie without an English title translated as Human Meat Sausages.



Yohko Minamino in the outrageous **SUKEBAN DEKA**.

heralded by a rainbow and a pentagram appearing. His quest is that of most villains, to destroy mankind. He goes about this by capturing young women, and with the help of a witch and a coven, performing rituals that will turn Tokyo's skyline into rubble. Also on his side are ghoulie-like creatures with sharp claws that live underground and like to shred poor slobs' faces. The creature effects are handled by using stop motion and puppets. They work well and are on par with the best of Dave Allen's stuff. A machine obviously inspired by PHANTASM's sphere and a multi-armed Kali statue (which looks good but doesn't so much except get a spear through its eye) round out his forces.

Then there are the forces of good who stand up to the villain and are willing to put their lives on the line to protect humanity. They are a bland lot distinctive only because of the strong female leads, something I did not expect from a flick of this type. Not only do they have to deal with the villain but also earthquakes and possessions. To help them out they employ the powers of priests and technology in what I think is a perfect blend of the two.

Faces get smashed. Little creatures get crushed and spit up blood. A woman is exorcised and vomits up an insect-like parasite. A hand is hacked off. Excellent miniatures being destroyed. Tanto blade through chest.

THE UNTOLD STORY 1993 **1/2. LD-CLV, Chinese with English subtitles, LEX. Anthony Wong, Danny Lee.

The Chinese sure do make some strange flicks. This is an excellent case of my occidental brain not being able to understand the Chinese film mythology. **THE UNTOLD STORY** is obviously inspired by the sleazier American flicks, or are people just attracted to the sicker elements of humanity throughout the world, but it takes on a decidedly Chinese slant. If **UNTOLD STORY** was released in America to a mainstream

TREASURE HUNT (aka American Shaolin) 1994 **. Chinese with subtitles. D-Jeff Lau. Chow Yun-Fat, Ng Sien-Lien, Gordon Liu.

I like Chow Yun-Fat. Not only does he smoke but he radiates a coolness that at times makes him more charismatic than American superstars such as Arnold, Stallone, or Willis. He is not a body builder, hasn't trained in martial arts and looks like a clean cut guy. But when he picks up a 9mm pistol and blasts away at the bad guys, I believe it. Chow brings a quality to the action role that few others can match. He is unique in a world of copy cats.

That is why I looked so forward to seeing **TREASURE HUNT**. And why was I so disappointed? Chow even turns down an offered cigarette! What? He no longer smokes?

TREASURE HUNT is a carbon copy of a formula that has been beat to death by Hollywood: the fish out of water. Where an interloper journeys to an established community/ city/ country, gets into trouble because of his speech/ customs, but by the end of the film all problems are solved and each group learns a lesson or two from the other. Remember **MR. BASEBALL**, **GOLDEN CHILD**, even **BAD NEWS BEARS IN JAPAN**? Why would I want to see Chinese movie when all it is is an American movie in a foreign language (part of **TREASURE HUNT** was even filmed here).

Chow plays a Chinese American working for the government who is sent to China to recover an artifact and smuggle it out of the country. He is given a contact on the mainland because he only speaks Cantonese (actually he can speak a slang version of the very formal Mandarin but to the native's ears it sounds like crap) and needs to be able to communicate with the rural Chinese. This leads to a few humorous lines that will be lost on anyone reading the badly translated subtitles.

Chow ends up staying at a Shaolin temple where he does not blend in very well with the rigid priests. He is always getting into trouble because of the two cultures clashing. Think of any similar movie plot and you'll already know

what happens in this movie. Secreted away in the temple is a woman who has supernatural powers (Ng Sien-Lien). Yes, Chow and the woman do fall in love much to the chagrin of the priests. Tacked onto the romance is a plot about the Chinese secret police going after Chow. Even that is predictable.

There are two action pieces. One at the beginning and end of the movie. Both are minor and not enough to recommend the movie by. In fact the end fight reminded me of **HARDBOILED**'s ending. Just watch **HARDBOILED** again, it's much more entertaining.

Chow! Pick up a pack of smokes and a Beretta 92FS!

NOBLEST WAY TO DIE 1992 ***1/2. Chinese with subtitles. LBX. D-Chou Tan.

This is one film that will make the viewer think. At first because of the title and opening title card I thought this was going to be an action packed sleaze fest about WWII Japanese soldiers abusing the Chinese population. I was quite surprised instead to be watching an anti-war meditation that is brilliantly crafted. How many other films pose questions that will ring in the viewer's mind days after the viewing? Even fewer foreign films such as this one.

THE NOBLEST WAY TO DIE is told in flashback. In modern times Inagawa brings his relatives to the area in China where he served as a translator for the Japanese occupational forces. He has come back to the scene of many Japanese crimes to relate his story to his grandson and ask forgiveness for the crimes he has participated in of the dead. His story, which takes place during the closing days of WWII just after the Soviet Union has entered the fight against Japan, is intercut with the modern scenes.

Lt. Lue is the commander of the garrison Inagawa is stationed at and Inagawa looks up to him. He sees Lue as a true warrior filled with strength and nobility. That begins to change though when a student from Shanghai, Tien-Sh, is captured and brought in for questioning. Inagawa is there during Lue's interrogation of the prisoner. Lue knows that Tien-Sh is a spy and tries his damndest to get him to confess. Tien-Sh is obviously innocent and no matter what torture he is inflicted with will not confess. It doesn't take long before Lue is obsessed with getting a confession that he beats Tien-Sh to the brink of death, but never crosses the final line. Meanwhile Inagawa starts to question Lue's ideals of the soldier and his reasoning for continuing to beat Tien-Sh.

The director handles himself extremely well. At first the film shies away from graphic scenes of violence, but as the viewer gets to know the characters the director slowly shows more and more. It is a brilliantly effective method. One of the best uses of graphic violence to further a film I have ever seen.

My only complaint is the trite ending which has no place in this film but I can understand why the director wanted a 'happy' ending after such a downbeat film. Watch and think.

GEKI-TOTSU ***1/2. Japanese, LBX.

Glad to see the sword play action flick is alive and well in Japan. This is one of the finest examples of a straight chase flick. While watching it it reminded me of John Woo's **HEROES** **SHED NO TEARS**, another well crafted film short on plot but packed with exciting action. The characters in each film are men filled with macho heroic bravado on a mission that they would give their lives for the complete. To them loyalty, honor, friendship, and a glorious death are the way of life. Fuck Tom Hanks! Give me a flick about a man with a gun or a sword who is pissed off and has plenty of bad guys after him!

GEKI-TOTSU is a period samurai flick and revolves around a young boy who will be the next Shogun. The current Shogun, a weaselly drunken bastard, doesn't want to relinquish his power so he sends out his dogs of war to kill the boy. Luckily for the boy and the viewer, otherwise the boy would've had a short life and the viewer a short movie, a band of ruffians comes along to protect him so that he can attain his rightful position.

The band of ruffians are made up of common folk (though the leader might be a ronin) and use an eclectic mix of weaponry: katana, bo, tanto, whip, three section nunchaku, kyotetsu-shoge, nagamaki, and even

dynamite. Their job is to protect the boy and get him away from the surrounding army. They take him through the back country giving the director a chance to show off some wonderful locations. Along the way it's



Anthony Wong hard at work in **THE UNTOLD STORY**.

one bloody fight after another leading up to a spectacular climax in a deserted village.

The director didn't have the budget of an Akira Kurosawa film but he makes excellent use of what he does have.

Arrow through eye. Spear through eye. Hand cut off. Arm hacked off. Impalings every other frame. Multiple arrows into body. A warrior charges the enemy on a horse packed with dynamite, douses himself with wine, sets himself on fire and proceeds to beat the shit out of the bad guys!! See this film!!

SUKEBAN DEKA ***1/2. Japanese, LBX. Yohko Minamino.



WOW! What a **GEKI-TOTSU** movie!

Someone outta dub this thing and show it on Saturday mornings. I thought I had seen it all, until now! Name another flick which features good production values and photography, electro-shock punishment and a group of girls in their high school uniforms beating up bad guys with martial arts punches and deadly yo-yos. Although the flick is in Japanese, it does not matter. I don't think much would have been gained from a translation.

Two men escape from the bad guy's fortress with plans

of a coup. One man is killed but the other manages to escape. While running through the city streets the man bumps into Sake (I thought that was a drink), dropping the plans. Sake is a bubbly high schooler with a heart of

gold. She picks up the dropped papers and follows the man onto a city bus. While returning the papers, two thugs also board the bus seeking out the papers. Knowing the men are about to try some rough stuff, Sake pulls out her yo-yo and uses it to disarm them. Then she gives them a few kicks and punches and tops it off with the foam from a fire extinguisher. Unfortunately, the bus driver loses control of the bus and crashes it into construction machinery. More thugs arrive on the scene taking the dazed Sake and her friend hostage. Wanting more information, they torture Sake with electricity. Somehow the two manage to escape from their holding cell (I think it had something to do with quantum mechanics and the sprinkler system) and Sake kicks and punches her way out. Why is it that the guy is such a slug and never helps defend against the attackers? Sake gets together her girlfriends, all dressed in their school uniforms and twirling yo-yos, and over a meal plan the downfall of the head bad guy and his minions. The main bad guy lives in a fortress on an island. There he trains today's youth to be tomorrow's sadistic killers in hopes of overthrowing the government. Any student who makes a mistake is given a nice jolt of electricity. I think Sake works for a government agency because at one point just before the island assault, she is given armor and a specialized yo-yo. The island attack is the highlight of the flick. Just imagine that instead of a bushy eyed Scotsman with a Walter going against Dr. No, a band of Japanese schoolgirls up a against a helicopter with a door gunner with a M-16/M203. Sure this is goofy fun but fun no less.

TAXI HUNTER ***1/2. Chinese with subtitles. Anthony Wong.

As usual with Chinese films this action flick is filled with comedy. So much so that it's actually a better comedy than a thriller. I found myself laughing at many scenes, even though they were not meant to be humorous (unless the director is as sick as I am). The flick stars Anthony Wong (I have always wondered why he looks European and from what I understand, his father was British and deserted his mom) as a meek insurance salesman. He's hen pecked by his pregnant wife, berated at work and ripped off by taxi cab drivers. The character is reminiscent of Michael Douglass in **FALLING DOWN**. They even look similar. Both characters were meek men but each had a raging anger deep within them that did not really show itself until they were pushed to the edge. Wong is pushed to the edge when he calls for a taxi to take his ailing wife to the hospital. His own car was in an accident with a cab and Wong had to bribe the cab driver although it was the cabbie's fault. A cab arrives at the apartment but leaves with a different passenger who was willing to pay more. Frustrated, Wong flags down another taxi, but the driver won't take them because the wife is bleeding and he doesn't want to get the cab dirty. Wong argues with the driver but the cab pulls away. Unfortunately, wife's clothing is caught in the door as she is dragged for blocks by the speeding cab. When the clothing is finally torn loose the taxi driver looks at the carnage and drives off. The wife and baby die shortly afterwards tossing Wong over the edge. Wong strangles a taxi driver in a drunken rage and finding that he enjoys dishing out retribution seeks out other drivers to kill. Meanwhile, the police are trying to discover the killer to quiet down the protesting drivers. One cop is a friend of Wong's (the character seems to be a copy cat of Mel Gibson in **LETHAL WEAPON**, but is never developed beyond other characters talking about him.) Another cop; short, squat, and ugly, must have gotten back from a visit to Chicago. He wears a Bulls shirt, has his baseball cap with a price tag still on it on sideways and moves like he is imitating a rapper. The guy is so obnoxious and ignorant that he is humorous in a stupid, goofy kind of way.

TAXI HUNTER is no way near one of HK's finest and it will be quickly forgotten by most viewers, but it was an entertaining hour and a half for me.



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THE
BRIDE OF
SATAN!



STEPHEN OLIVER SEVERN DARDEN



Here's a look at some zines that were either sent to me or I picked up at local stores. Please note when ordering through the mail, make payments payable to the publication unless otherwise noted with the address.

PUBLICATIONS

yourself and get it over with quickly. The most essential book in recent memory. Over 700 reviews and packed with a mind-numbing amount of information and stills. If you own one film reference book, make this the one! This has become my bible!



WORLD OF FANDOM #21 (100 pgs. 4 issue subs: \$14, P.O. Box 9421, Tampa, FL 33604)

Covering all aspects of film, comics, music, and models, WOF definitely has something for everybody. This issue features interviews with Jackie Chan, Conrad Brooks, Tim Burton, and Leif Yonker (DARKNESS). My main gripe being their rather uninformative film reviews which are usually nothing more than a paragraph.

CULT MOVIES #11 (90 pgs. 4 issue subs: \$18, 6201 Sunset Blvd., Suite 152, Hollywood, CA. 90028)

A landmark issue and one that will always be close to my heart. Jam packed with features on Ed Wood Jr., Vampira, Criswell, Lugosi, etc. in celebration of Tim Burton's new film on Wood. Also included is a handful of advanced stills making me more anxious than ever to see this film. A beautiful and loving tribute to a very ambitious and misunderstood man.

ASIAN TRASH CINEMA #5 (44 pgs. 4 issue subs: \$20, Craig Ledbetter, P.O. Box 5367, Kingwood, TX. 77325)

Essential for anyone even remotely interested in Asian cinema. ATC delivers some of the best coverage anywhere. This issue features articles on the return of



Itto Ogami (Baby Cart series), trash animation, CAPTURED FOR SEX, GODZILLA VS. MECHAGODZILLA, Tsui Hark, and more. Not to mention the usual informative reviews.

FATAL VISIONS #16 (40 pgs. \$6, P.O. Box 133, Northcote, VIC, Australia)

Interviews with Lance Henrikson, Tiffany Million, pin-up bimbo Betsy Blood (good piece), as well as great Asian coverage, animation, cult TV, Ren & Stimpy, and tons of reviews, both mainstream and obscure.

SHOCKING IMAGES

SAMHAIN #45 (40 pgs. \$5 or 5 issue subs: \$20, 77 Exeter Rd., Topsham, Exeter, Devon, EX3 0LX, England)

If Grant Martin's article on the current problems facing genre films in Europe was not enough, check this out. Packed with quality articles discussing the situation (one written by Mariano Baino). John Woo is interviewed and the usual array of classifieds and reviews.

GIALLO PAGES #3 (44 pgs. \$7, On Line Publishing, P.O. Box 134, West PDO, Nottingham, NG7 7BW, U.K.)

One of my all time favorite zines and only after 3 issues! Edited by John Martin this issue features interviews with Lucio Fulci, John Morghen, and Franco Nero, a great profile on the beautiful and always enticing Barbara Steele, and Quentin Tarantino talks on Euro-trash. Some of the best writing on Italian cinema available today.

ALTERNATIVE CINEMA #2 (60 pgs. \$4. 4 issue subs: (w/ free video): \$15, P.O. Box 6573, Akron, OH. 44312-0573)

AC covers material rarely seen in other genre publications. Mainly, the production of shot on video ultra-low budget films. Lots of coverage of Full Moon material (why?) as well as their new label, Torchlight Films. A good piece on the extremely beautiful and talented Ami Dolenz, as well as a good piece on the films of Olaf Ittenbach and the making of Leif Yonker's DARKNESS. Loaded with reviews you wouldn't see elsewhere.

G.A.S.P. etc. #5 (42 pgs. \$4. 4 issue subs: \$15 to Mike Baronas, P.O. Box 661, Brockton, MA. 02403-0661)

How could I possibly ever write anything bad about a zine that gives me a full page to show off pictures of my tattoos?! I usually pass up music oriented zines, but GASP always features film material as well. This issue being the PHANTASM 3 special feature with interviews from the director to the cast to even the composer! Interviews with Napalm Death, Cannibal Corpse, and Pungent Stench as well, plus tons of film, book, zine, and music reviews.

BLACKEST HEART #3 (108 pgs. \$6 to Shawn Smith, 1275 Washington Ave. #360, San Leandro, CA. 94577, must include an age statement)

Lots of fun and laughs, but I think they spend a little too much time trying to offend and piss people off. Loaded with XXX fiction, naked girls, ramblings on who should kill themselves, pornography, etc. When they want to, they can write some good film articles. I laughed my ass off reading this, being the chauvinist that I am. Not for easily offended losers!

DRACULINA #19 (56 pgs. \$5. 4 issue subs: \$20 to Draculina Publishing, P.O. Box 969, Centralia, IL. 62801)

Continually growing by leaps and bounds, this issue features their first full color 11x17 centerfold (of Debra Lamb). Also featured are interviews with Joel M. Reed (on BLOODSUCKING FREAKS 2), Italian FX maestro Gianetto De Rossi, Tim Ritter, Debra Lamb, Linnea Quigley, and loads more. Easily the best issue yet.

VIDEO WATCHDOG SPECIAL EDITION #1 (178 pgs. \$8. P.O. Box 5283, Cincinnati, OH. 45205-0283)

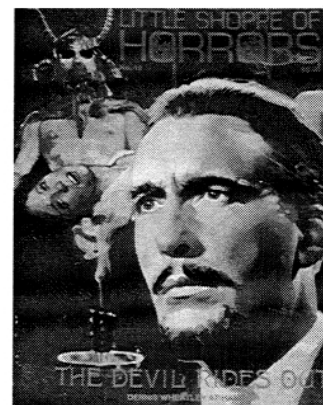
Featuring a massive amount of material that didn't make it into regular issues. Over 100 reviews, editor/writer picks, video source directory (worth the cover price alone), as well as an index to all past issues.

CINERAIDER #2 (50 pgs. \$5. 3 issue subs: \$12 to Richard Akiyama, P.O. Box 240226, Honolulu, HI. 96824-0226)

Entirely devoted to Asian cinema, featuring tons of quality reviews, critics picks, Maggie Cheung filmography, and more. I love it!

ASIAN TRASH CINEMA: THE BOOK by Thomas Weisser (188 pgs. \$23 to ATC address above)

If you're not a fan of Asian cinema by now, just kill



MIDNIGHT IN HELL #10 (68 pgs. \$6 to Grave Orc Publishing, The Cottage, Smithy Brae, Kilmacolm, Renfrewshire, PA13 4EN, Scotland)

The vampire films of Jess Franco, movie reviews, poetry, zine listings, and a humongous amount of spooky fiction, being the main focus for the issue.

LITTLE SHOPPE OF HORRORS #12 (130 pgs. \$8 or 2 issue subs: \$13 to Richard Klemensen, P.O. Box 3107, Des Moines, IA. 50316)

Completely dedicated to Hammer Studios and an absolute must for fans. Loaded with excellent articles, tons of interviews, and great stills! A tremendous labor of love, spawning a bigger interest in me for Hammer films!

NECRONOMICON #5 (60 pgs. 3 issue subs: \$30 (airmail) to A. G. Black, 15 Jubilee Rd., Newton Abbot, Devon, TQ12 1LB, U.K.)

An erotic horror special with articles on BAY OF BLOOD, EMANUELLE AND THE LAST CANNIBALS, THE WICKER MAN, THE LIVING DEAD GIRL, TWINS OF EVIL, PHENOMENA, Cicciolina, and loads more. Also included are interviews with Monika M. (NEKROMANTIK), Umberto Lenzi,



and Barbara Shelley. As always, excellently written and a great read.

SHOCK CINEMA #6 (52 pgs. \$4 to Steve Puchalski, P.O. Box 518, Peter Stuyvesant Station, New York, NY. 10009)

A massive amount of reviews spanning virtually every genre. Also included is a special article on HK cinema. Don't expect me to list everything that is reviewed here, but this should be of interest to virtually everyone.

INNER THOUGHT-Worldly Separation cass
Mid-tempo death metal with an emphasis on staying at a moderate pace. A drum machine is used but it sounds so good you can't really tell most of the time. The occasional operatic female vocals and keyboard use give this a great atmospheric touch. Inner Thought have an interesting and somewhat new death metal sound. (Dwell Records, P.O. Box 39439, Los Angeles, CA, 90039)

POCKET CHANGE-Demo 1994
Emotion tinged, melodic HC that makes me clench my fist and jump up and down. There's just enough punch here to get the juices flowing without losing the original feel of the music. Pocket Change deliver the goods. I'll forget about Green Day, 15, and all those other bands. PC is somewhat similar in style and it shouldn't be long before these guys get picked up by a good independent label. So be a good "punk" and check them out before you are left behind. (Pocket Change, c/o Kirk, P.O. Box 4093, Citrus Heights, CA, 95611-4093)

ENCHANTMENT-Dance The Marble Naked cass
Their name describes their music perfectly, enchanting. Mix old Celtic Frost with Paradise Lost, add some absolutely spellbinding writing capabilities, and keep it at a slow and doomy speed. Very, very impressive. Some of the riffs and solos sound absolutely beautiful and extremely heartfelt. The use of piano and keyboards are also put to good effect. A pleasant surprise and definitely a hard act to follow. (Century Media)

PUNGENT STENCH-Club Mondo Bizarre: For Members Only cass
The pulverizers of perversity are back! These guys can never go wrong in my book. Short, choppy, heavy as fuck guitar blasts of all speeds, and easily their best yet. Incredible. This is the kind of release that you will listen to over and over again and not get sick of it. "Fuck Bizarre" and "Rape-Pagar con la Misma Manera" are monstrous tracks. Outside of one shitty main riff in "Cloister Boogie", this release destroys. The sickness continues! (Nuclear Blast America, P.O. Box 251, Millersville, PA, 17551)

DOWNSET-Downset cass
Check my last issue for a review of their great single. Well, they've signed to a major, but that hasn't hampered their anger. Heavy guitars with shouted lyrics and interesting song structures combining elements of punk, metal, and rap. These guys know how to play this well and make it effective as well as brutal. Their excellent track "Anger" is included here again and remains their anthem! Definitely check this out!! (Mercury)

MERCYFUL FATE-The Bell Witch cass EP
If you don't know anything about King Diamond or Mercyful Fate, where the hell have you been? No explanation is needed here as you know this is great! Two studio tracks from *In the Shadows* and four classic live tracks. Apparently, their reformation is going great as another album is coming soon. Does this mean King is quitting his solo career? (Metal Blade)

ENTHRONED-Gears demo 1994
Death metal laced with speed and technical influences. Vocals on the slightly gruff, gurgly side accompanied by continual churning guitars. The band has recently headed in a much heavier direction, making this a steppingstone release to much better material. (Enthroned, 909 Alvarado Ave. #22, Davis, CA, 95616)

MACHINE HEAD-Burn My Eyes cass
This new wave of "street metal" can just pass me by. For some reason, I really can't get into it. The music here is pretty good, choppy and crunchy, and often times pretty heavy. Yelling vocals that reminded me of Gwar at times. For fans of Pantera, Biohazard, and the like. (Roadrunner)

EMBRYONIC DEATH-Stream of Solidarity... cass
A humongous step up and change from their previous straight death metal sound. This is technical as hell and extremely well thought out. Apparently everything on here is structured in specific ways to represent different things and coincide with the lyrics. For example, the opening riff on the first track, "Sperm to Egg", is arranged to represent the flow of a stream. These guys really pour their heart and soul into the music presented here, which is highly interesting and enjoyable. (Embryonic Death, 8 Clairdale Dr., Hampton Bays, NY, 11946)

EPIDEMIC-Bit Paradise cass
Once again, EPIDEMIC destroys (see issue 2 for last album review). This release heads more in a slower, pounding, brutal direction as opposed to the breakneck thrash offerings of the past. They continue to crunch and this release is one heavy motherfucker! Be sure and pick this one up! (Metal Blade)

MAYHEM-De Mysteriis Dom Sathanas cass

MUSIC REVIEWS

One of the most ridiculous black metal bands, up there with sucksters Behemoth. I don't care if one of the band members was murdered shortly after this was recorded! Maybe the person responsible was the engineer. He didn't want to have to record these guys again. Utterly dreadful and completely generic! (Century Black)

FATES WARNING-Inside Out cass
Do you ever sit and wonder why shitty bands are allowed to continue and release albums? I do, for about a minute, and then I record over them. (Metal Blade)

DISSECT-Pusgush from the vomited, wormy gut demo #2 1993.
Your standard death/grind outfit. Heavy as hell, tuned down low, gargle-fest vocals, the works. Unfortunately, it's all pretty generic and typical. From the title you can pretty much tell what the lyrics are about and what you're in for. (Dissect, c/o Norbert Endredy, 8100-Varaploia, Szent Istvan, U6. 1/13, Hungary)

OBITUARY-Worldy Demise CD
If you've ever heard them before, you know what to expect. A lot of the same but much more. This time, a lot of attention was spent on creating more complicated song structures while still maintaining they're trademark sound. I am curious to know why they all of a sudden are environmentally conscious/concerned and are they selling out by actually writing lyrics? *THE END COMPLETE* was a rather forgettable release, but this easily makes up for it. (Roadrunner)

DESULTORY-Bitterness cass
These guys continue to amaze me. Matching melody with brutality, *BITTERNESS* puts *DESULTORY* in a category all their own. Their songwriting puts most bands of the genre to shame and each song has a flavor and feel different from the last, showing there are no limits to their abilities. A must! (Metal Blade)

CIANIDE-A descent into hell cass
Heavy and distorted as hell, slow and doomy with gruff as shit vocals. Their self-righteous attitude is a bit much and rather stupid to say the least, but I enjoy their latest release. A 90's version of Celtic Frost perhaps, with your standard cheesy lyrics. Honestly, this is a crushing and very doomy release that I would pay \$ for (if I hadn't got it for free, that is). (Red Light, 880 Lee St., Suite 208, Des Plaines, IL 60016)

MERCYFUL FATE-Time cass
Yet another masterpiece, which is all I need to say. (Metal Blade)

GRAVE-Soulless cass
These guys continue to lay waste to most other death metal bands. Not as continually fast as past efforts, their sheer brutality is still very much present. A slight squeal is evident in the vocals, adding a nice touch to yet another excellent release! (Century Media)

DECUBITUS-demo '94
Interesting and slightly technical death metal. Some excellent vocal efforts are present and their use of stereo with them is great. Strange sound effects are used pushing an eerie mood while still remaining brutal. I think these guys could easily give other bands a run for their money. (Decubitus, c/o Denis Reinhardt, Anton Gunther St. 14, 09380, Thachheim, Germany)

THE CRAMPS-Flamejob CD
After three years, The Cramps return with 15 new rocking tracks. Their trademark take on rockabilly, rock n roll, and sleaze culture is undoubtedly still present. My first listen left me a little unimpressed, but by my third, it struck me like a ton of bricks. This may be their best release since *A DATE WITH ELVIS*. Only two tracks fall flat (mostly due to the lyrics) and out of 15 that is not bad at all. Even so, "Let's get fucked up" easily makes up for it. Choppy guitar raunch-o-rama that will grab you by the (insert sexual organ of your preference here) and quickly remind you why this band is so damned great! (Medicine)

SHADOW PROJECT-In tuned out live '93 CD
The final offering from Rozz Williams' now defunct outfit. All their greatest material is featured with all it's eerie intensity. The recording is great and the performance is flawless. Over one hour of music. Williams has been involved in some of the greatest musical projects and this is no exception. (Triple X, P.O. Box 862529, Los Angeles, CA, 90086-2529)

CHRISTIAN DEATH-Sexy death god CD
We all should know by now that there are 2 versions of this band. History lesson for the

uninformed: the original line-up was formed by Rozz Williams and recorded an LP and 12". Valor and Rozz were recruited from London and after the 3rd full length release, Williams left while Valor continues to the present day. Around 1990, Williams reforms another version of the band and continues to record as well. They are one in the same as far as I am concerned. Though I am much closer to Valor's material as it was a tremendous influence in halting my suicide attempt a couple years ago.

Well, Valor is back with an all new line-up and his first album in four years. The 14 tracks presented here may well be the best recording by the band yet, and coming from a band with such a large catalog of titles, this is most impressive. Valor has always had a tremendous talent enabling him to capture intense and pure emotions within his music. Several tracks like "Temple of desire" literally bring tears to my eyes. Another of his great talents is his ability to blend his musical diversity seamlessly while also maintaining his personality and vigor. From the beautiful violin tinged "Serpent's tail" to the pounding velocity of "Drilling the hole", Valor flexes his musical dexterity with skill and confidence. Beautiful beyond words!

I was extremely excited to learn that the band has moved to America and I was able to catch them on their recent tour, being the concert experience of my life! (Nostradamus)

CHRISTIAN DEATH-Iconologia live CD
Williams' reforms the original line-up (minus the original bass player) for this live recording featuring mostly tracks from the first album and 12". The best live recording ever of this band and after numerous bootleg quality live releases, one may be skeptical to pick this up. If you do buy one live Christian Death release (Valor's Heretics alive is highly recommended) make this the one. The opening track is a bizarre studio barrage of sound bites (some by Traci Lords and Christie Canyon from *BATTLE OF THE STARS*, and Manson) was very interesting and I wouldn't mind a whole release like this. Ambient and eerie. (Triple X)

CHRISTIAN DEATH-Tales of innocence, a continued anthology... CD
Rumor has it that Rozz and Valor hate each other so it is ironic that both versions of the band are featured here together. More bootleg quality live recordings, but excellent none the less. The standout tracks include a live version of the rare track "Jezebel's tribulation" as well as a slow studio version of "Lullaby" (which appears on the *INSANULTIO, PRO DITIO, MISERICORDIAQUE* release under the title "Infans Vexatio"). Over 60 minutes. (Cleopatra, 8726 S. Sepulveda, Ste. D-82, Los Angeles, CA, 90045)

CHRISTIAN DEATH-Rage of angels CD
Yet another release! Though recorded in '92, this is finally released. Probably recorded just before Williams' *PATH OF SORROWS*, this is along the same lines but slightly inferior. The first track may as well have been included on his solo spoken word release, *EVERY KING A BASTARD SON*. Other than one track, this is great and fights for space in my CD player with Valor's *SEXY DEATH GOD*. (Cleopatra)

EMPEROR/ENSLAVED-split CD
Black metal to appeal to fans of Bathory. Nothing new or original whatsoever. (Century Black)

UNANIMATED-In the forest of the dreaming dead CD
What a boring cover! Regardless, this is a solid thrashing release with lots of death metal influences. I was impressed with their arrangements and enjoyed their use of keyboards adding a sort of subconscious ambience to the music. Don't let the cover fool you. (Pavement)

DEMOLITION HAMMER-Time bomb CD
Their best release yet. A nice groove is added to their balls out thrashing mayhem. Points are given for their attempt at Devo's "Mongoloid", but it falls pretty flat. They should have picked a more up-tempo song. Blistering and brutal, I really love it. (Century Media)

THE GATHERING-Always CD
Interesting and rather impressive. Mostly doomy and slow death metal. Most notable is their use of keyboards that are largely integrated into the music, enough so that they never stop. More bands should follow their example and use keyboards more instead of just occasionally. This definitely gets a mood going and greatly adds to the bands intelligent and original sound. (Pavement)

SARKOMA-Integrity CD
This isn't the death metal band of the same name. Mostly heavy Helmet style poundings with

interesting influences. The yelled, angry vocals give it a good boost. Really heavy at times and great for you mosh freaks too (yep, dude! A pity!) Fans of this style will not be disappointed. (Red Light)

LIVING SACRIFICE-Inhabit CD
Christian death metal/grind always sucks. Not because of their religion, but rather the music doesn't pack the power of the evil boys. Here's the exception to the rule in a major way. *MIND FUCKING BLOWING!* Ultra brutal, fast as hell (excuse me, fast as heaven!) with ultra intense vocals. Do not pass this release up! (Rex music, P.O. Box 25269, Nashville, TN, 37202)

GRAVEYARD RODEO-On the verge CD
Much better than their terrible debut (see issue #2). Slow, heavy, angry, and seriously crunching, I really enjoy this. More so every time I listen to it. I can't get over how much better this one is. Talk about an improvement! If they continue at this pace, their next release is going to be incredible! Watch for these guys. (Century Media)

OPPRESSOR-Solstice of oppression CD
By far the best release by Red Light. Brutal and technical death metal (with great indecipherable vocals) mixed with bizarre influences to show some incredible musicianship and songwriting. With each listen I become more and more impressed by this. The piano playing is beautiful and just reinforces the bands talent and diversity. Make this your next death metal purchase! (Red Light)

PUNCTURE-debut CD
Industrial/metal kinda like mixing Skinny Puppy with later Godflesh with a little more of a techno edge. There is definitely power to this, which is played fast and for the most part, rather heavy as well. Check this out! (Century Media)

DEMILICH-Nespite CD
Yea, yea. They have that Carcass sound. So what. Carcass doesn't even really have that sound anymore anyway. I don't really give a shit what great musicians they (think they) are. I wanna hear some sick grind. That's where these guys come in. They can deliver some sick grind and still maintain a level of technicality. My only let down is their more "polished" sound. I prefer the much sicker, down tuned sound of their demo days, but my anticipation of this release was not a let down. They do win this issue award for the "dumbest and longest song titles". (Pavement)

GUTTED-Bled for us to live CD
About 7 or 8 years when I first became a huge fan of death metal, I wanted to hear ultra brutal music with sick and gruff vocals. The heavier and sicker the better. The satanic/gore type lyrics were fun and I never took them seriously (how could you?). It was just like a gore movie put to music. You know, today not much has changed with me. I still want the brutal and sick stuff. Guttled break no new ground, but definitely deliver what I like, and I am not one to forget my roots. Bands like Guttled made me a die hard fan, and will keep me one. (Red Light)

BRAND NEW UNIT-Under the big top CD
I am really glad my old band, The Drags, got the chance to play with these Canadian boys. I'd never heard of them and was pleasantly surprised. Mid-tempo HC with lots of feeling and emotion. A definite Euro-punk influence creeps in along with some nice leads. Great stuff! I hope they come around again, so my new band, Monster Zero, can play with them. I would love to see them. (Excursion, P.O. Box 20224, Seattle, WA, 98102)

BENEDICTION-The grotesque/Ashen epitaph CD
2 studio and 3 live tracks show these guys are better than ever. Completely blowing away their early days with Barney of Napalm Death on vocals. In fact, this could give those guys some serious competition. This is just a "tide me over" release before their new album, which I am sure will be incredible. (Nuclear Blast)

TAINT/SMELL AND QUIM-split 7"
Taint deliver some fine feedback noise madness. A holocaustal soundtrack to brain damage. Smell and Quim are more obscure weirdness with a beat. A claustrophobic mindfuck leading to insanity. (Red Stream, P.O. Box 342, Camp Hill, PA, 17001-0342)

D GENERATION-debut CD
One of the best bands that I have heard in a long time. Combining late 70's New York glam like The New York Dolls with an attitude of early 80's punk, D Generation deserve the massive buzz that has been created around them within the music industry. This is an instant all time favorite album that I constantly listen to, sometimes three or four times in a row. My praises would not do this justice. The world is going to wise up soon, and when they do, D Generation is gonna be very big, leaving practically every other band in the dust. An absolute essential release! (Chrysalis)

[illegible]



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and they
are
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CANNIBAL FRENZY

A FILM BY RUGGERO DEADATO • MUSIC BY RIZ ORTOLAN
PRODUCED BY FRANCO DI NUNZIO | FRANCO PALAGGI

TECHNICOLOR MCF

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